Authorized Edition

guitar

MECHANICAL RESONANCE

GUITAR/VOC

WITH TABLATUR

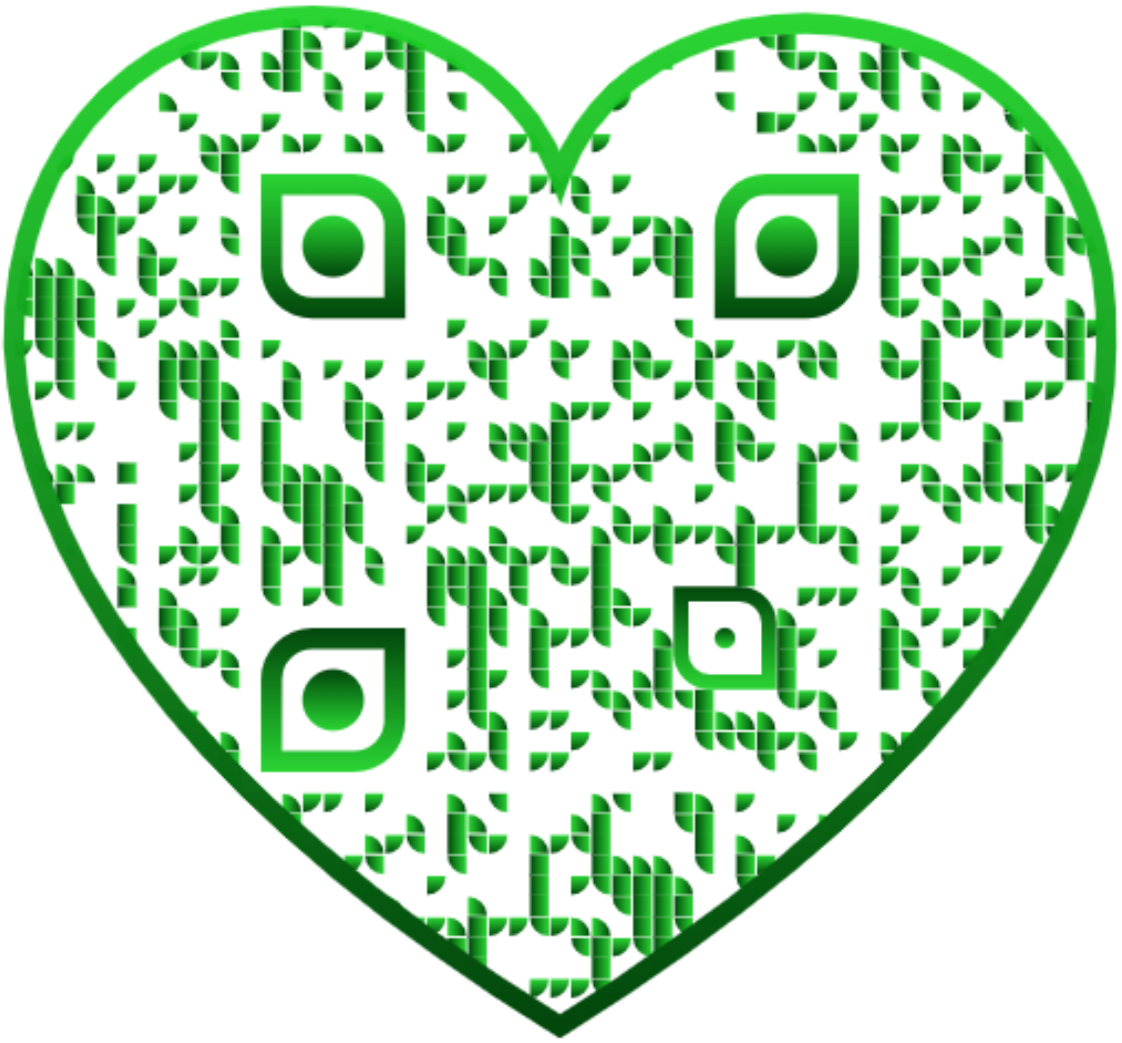
TESLA

MECHANICAL RESONANCE

Introduction by Wolf Marshall

PLAY IT LIKE IT IS

FULL COLO
OLD-OUT



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Introduction

In 1888, Nikola Tesla patented the alternating current induction motor and sold it to an eager George Westinghouse, who introduced it to the world - along with a few inventions of his own - and became a household name. Almost a century later, Geffen Records bought a new act, introduced it to the rock music world, and now Tesla is becoming a household name, at least to the die-hard rock audience. Their first album, MECHANICAL RESONANCE, is as important to a current record collection as any Westinghouse appliance is to a kitchen.

Like their obscure namesake who dabbled in many forms of science, Tesla explores a full palette of musical expression. Utilizing a variety of settings and idioms from heavy metal, hard rock, blues, classical, folk and even jazz and rockabilly, the group has covered more ground in their debut album than most heavy metal bands do in a half dozen efforts. Consider the metallic "Cumin' Atcha Live" with its duelling/duetting twin guitar sparring, the Jeff Beck/Rod Stewart blues ballad mood captured in "We're No Good Together," the folksy acoustic intent of "Little Suzi" or the "Kashmir"-ish otherworldly quality of "Before My Eyes."

Furthermore, Tesla has shaped their repertoire with thoughtful and, at times, striking use of dynamics, orchestration and guitar color. Note the impact of dynamics in "Gettin' Better." The arrangement grows from a *mezzo-forte* vocal and clean arpeggiated guitar accompaniment to a *forte* powerful, punctuated ensemble chord riff which, interestingly, mixes measures of 4/4 and 3/4 time. Similarly, the main riff of "EZ Come EZ Go" heard in the intro and verse begins with loud power chords, dissipates to softer cleaner-toned diad voicings and reasserts the louder power chords with the added dimension of doubled guitars and an insistent low E pedal.

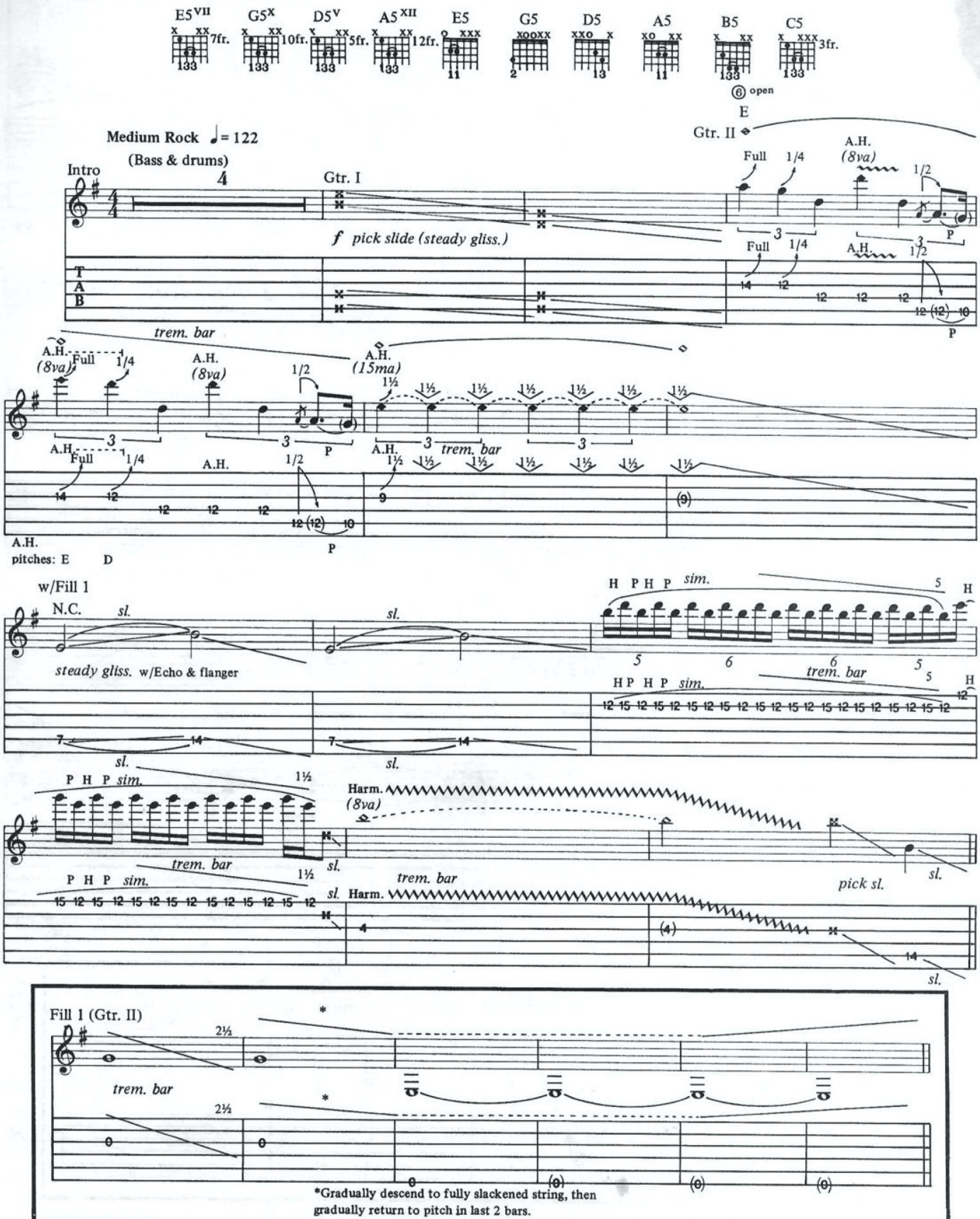
Orchestration (a rock tradition originated by the "guitar army" of Led Zeppelin, continued through the likes of Boston and Queen, and reinforced in the work of Randy Rhoads), which involves the timbral and textural combining of instruments, is carried off brilliantly in "Changes." The orchestral voices are ever changing: acoustic piano, piano and synthesizer, and guitar in the intro; touches of piano in the pre-chorus leading to distorted guitars in the chorus. The effect is one of constantly accumulating energy gathering toward an inevitable climax. As the arrangement proceeds, Hammond organ is added in the bridge. A fine example of guitar orchestration can be heard in "Modern Day Cowboy." Note the use of combined acoustic and electric guitar timbres in the verse, contrasted with heavy electric guitars and the varied multi-guitar approaches found in the solo section (unison doubling, harmony and counterpoint).

Throughout MECHANICAL RESONANCE, Tesla's exploitation of guitar tonal color is ingenious. Vintage effects like Leslie (rotating organ-speaker cabinet) in "Love Me" and "Before My Eyes," Talk Box (a la Jeff Beck, Joe Walsh et.al.) in "Cover Queen" (1st solo) and "Love Me" (bridge), and the random, quasi-psychedelic feedback track in "2 Late 4 Love" recall the guitar experimentation of the late 60's and early 70's. The band also uses blended acoustics, electrics and mandolin in "Little Suzi," and unusual slide guitar/volume control effects in the background of "Before My Eyes" (solo). Guitar color is further enhanced through the combination of distinct individual styles; Frank Hannon's melodic guitar approach complements Tommy Skeoch's flashy heavy metal direction. The interaction of the contrasting styles enhances the form and content of the songs and produces unique colors and textures. At the same time, the special abilities of each guitarist are spotlighted.

Tesla's emphatic sleeve disclaimer that "No Machines!" were used on MECHANICAL RESONANCE is further testimony to their musical work ethic. If Tesla continues with as much determination and force as displayed here, it will take one of George Westinghouse's inventions - the airbrake (used, coincidentally, to impede heavy, speeding metal machinery) - to stop them.

Wolf Marshall

Jeffrey Keith, Tommy Skeoch,
Frank Hannon, Brian Wheat
and Troy Luccketta



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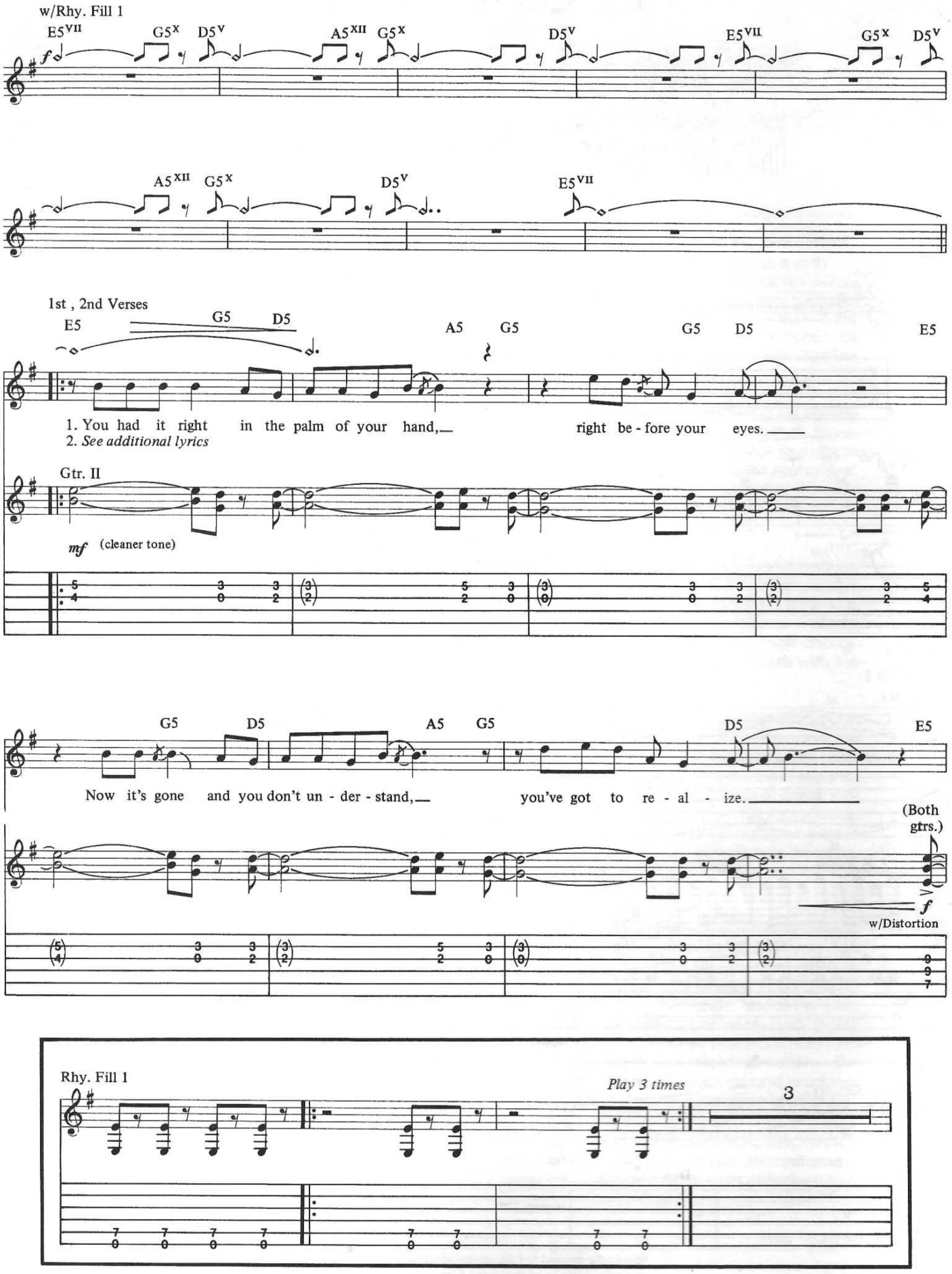
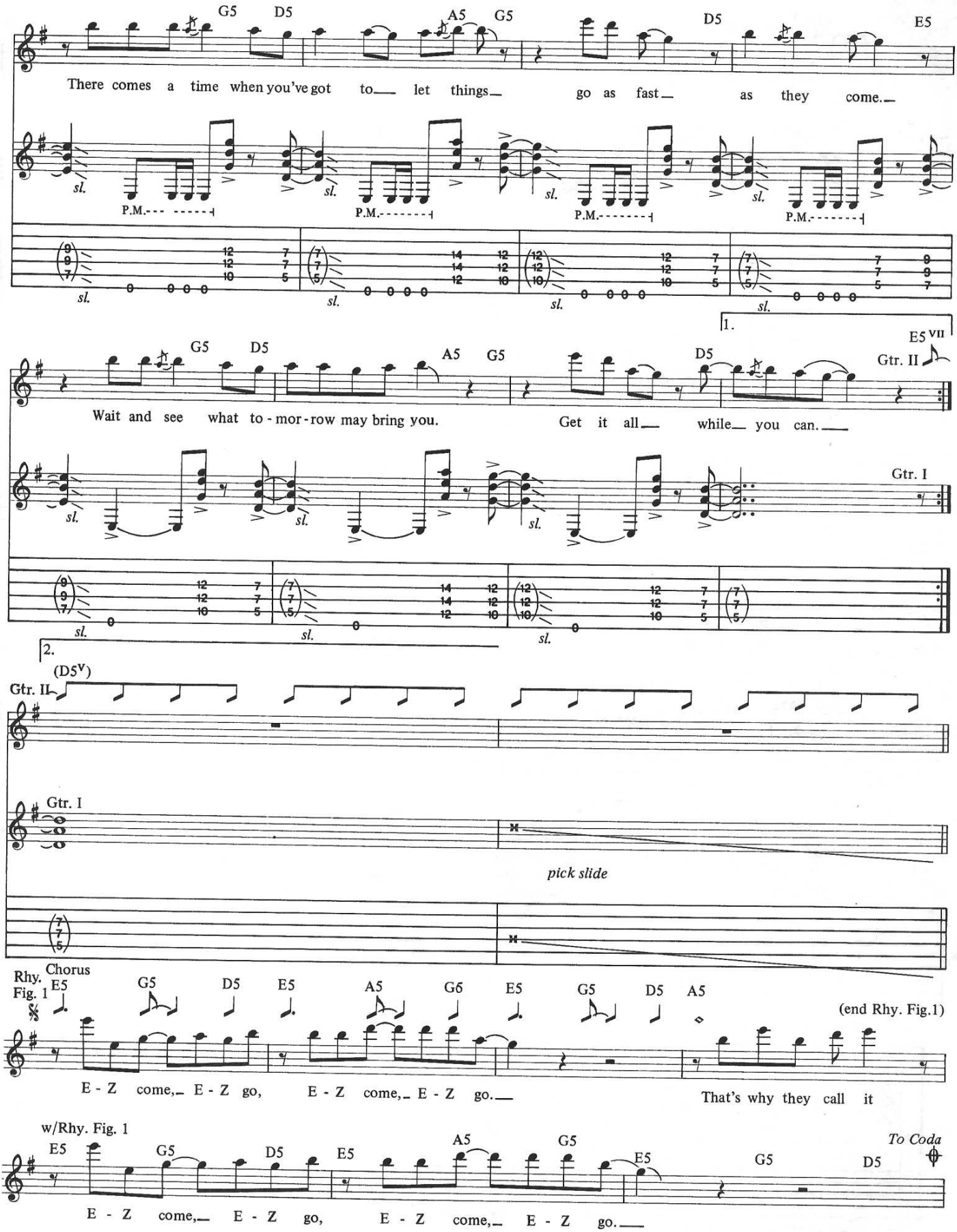
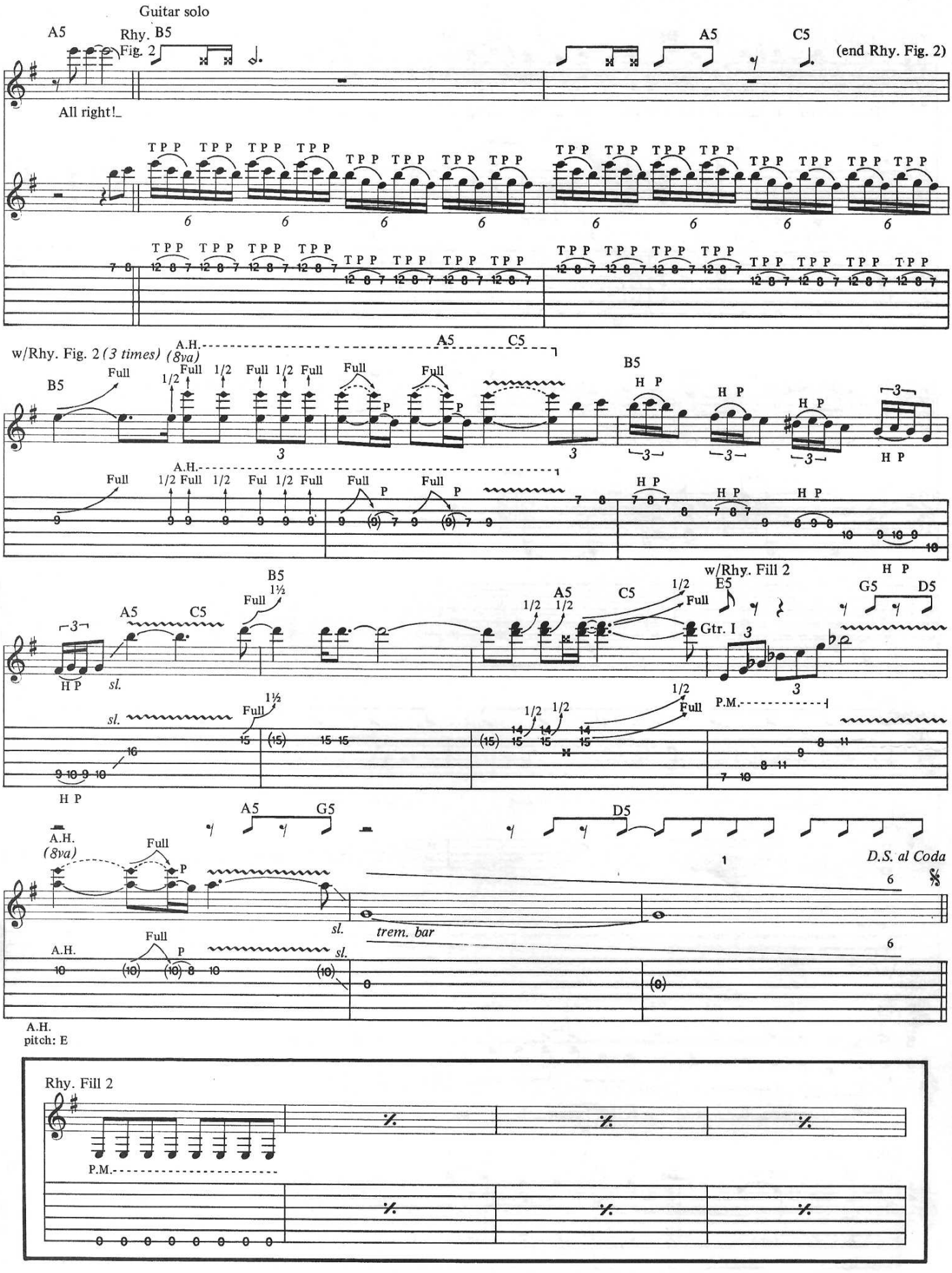
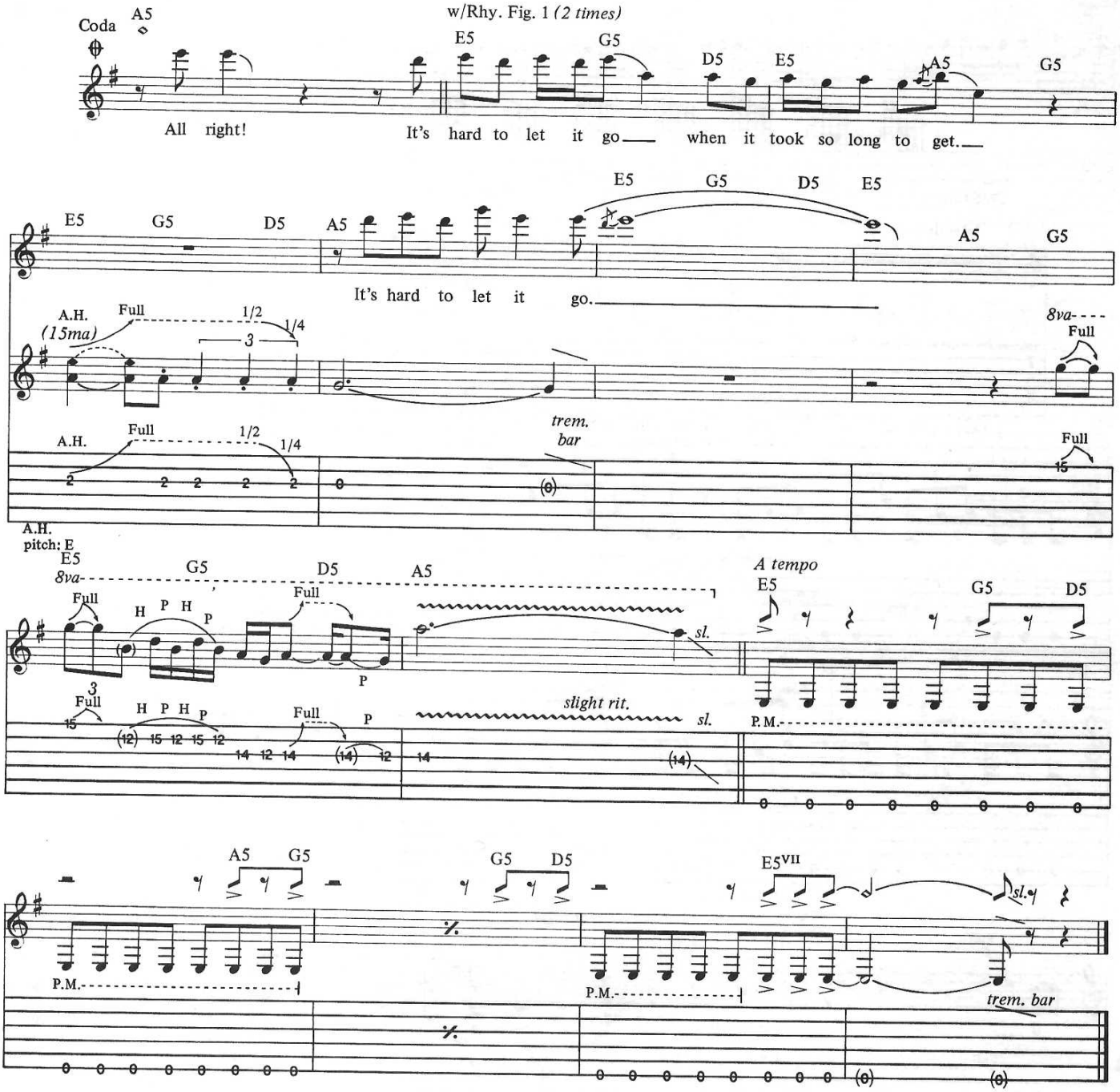
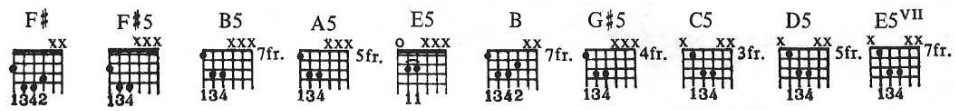
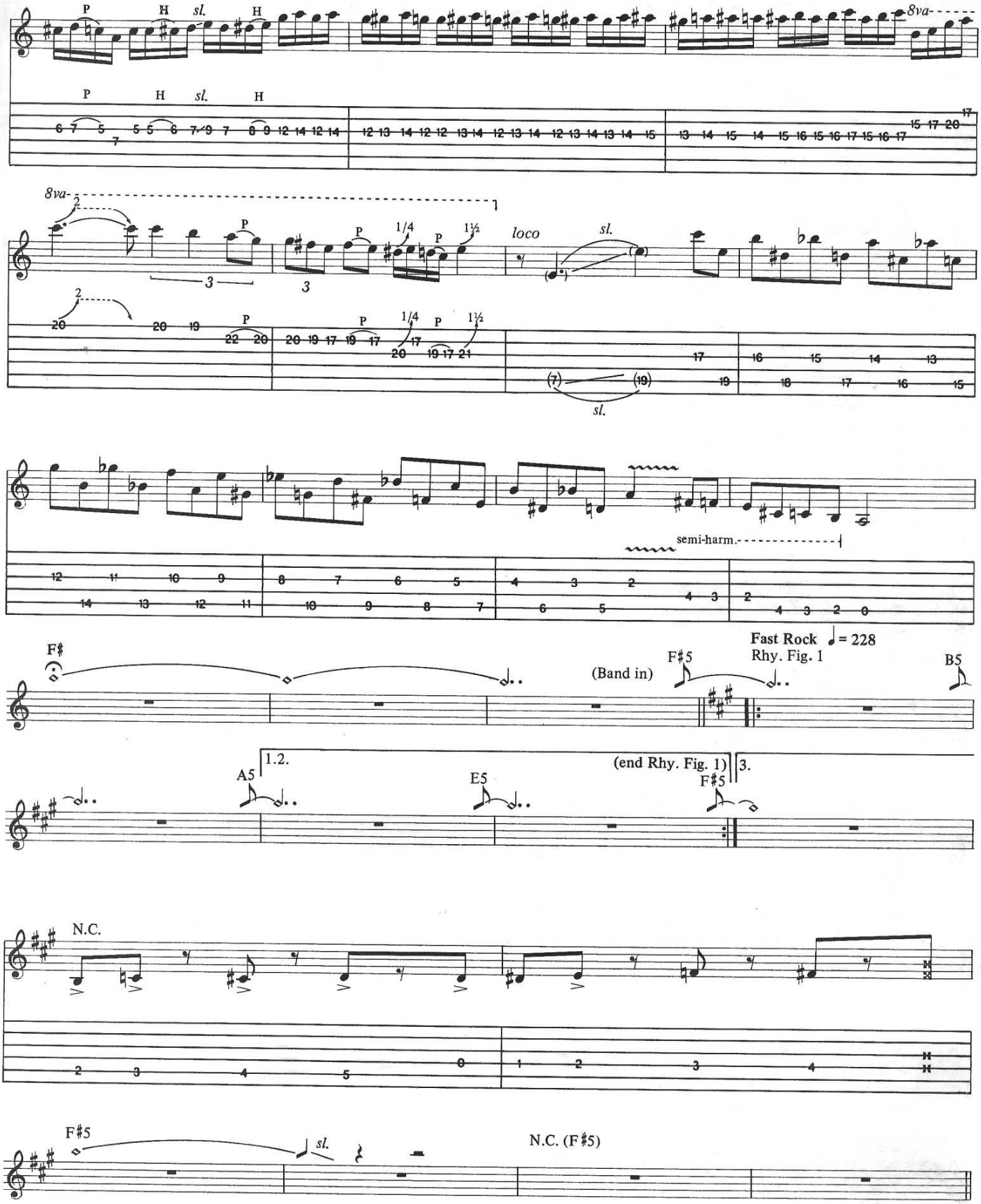
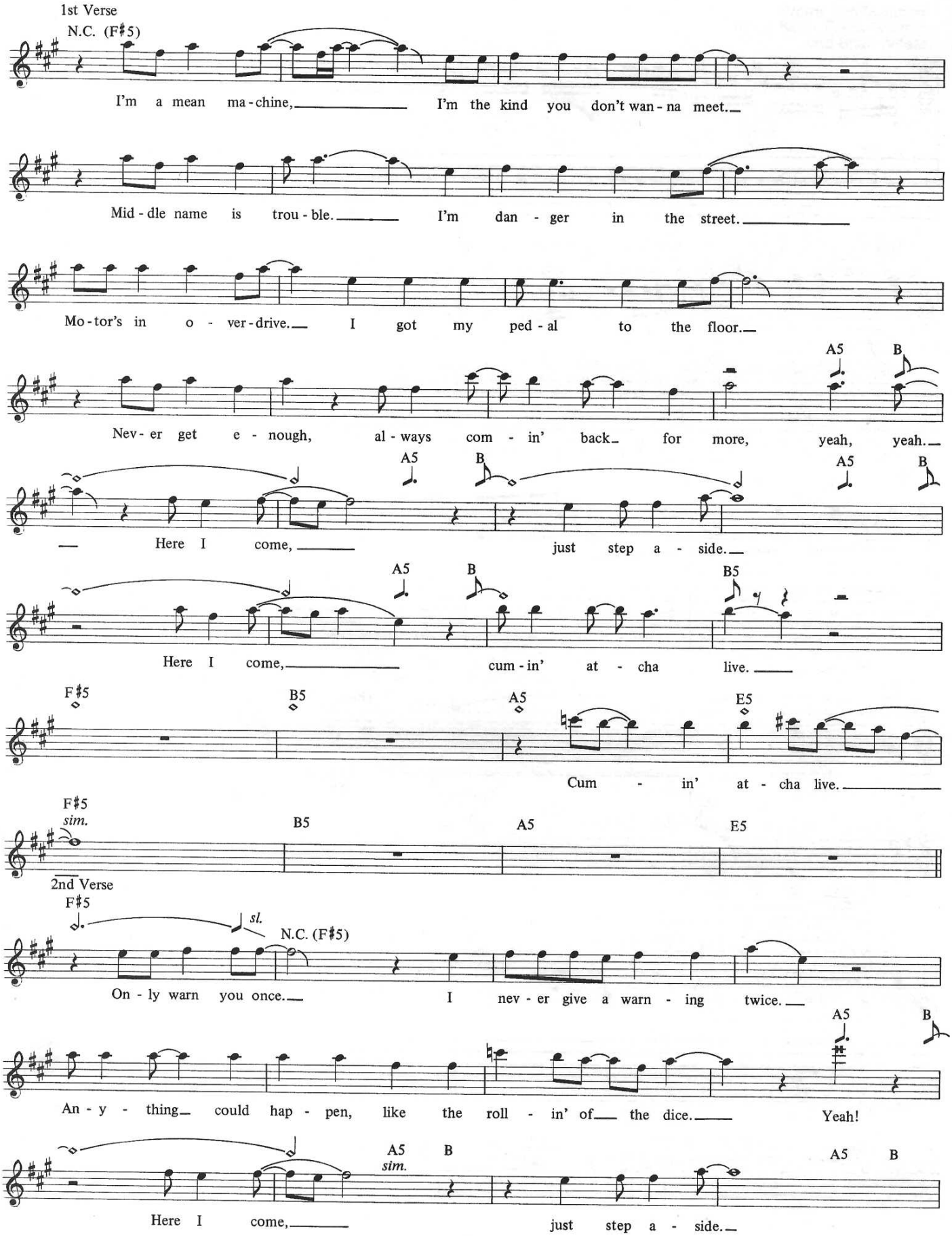
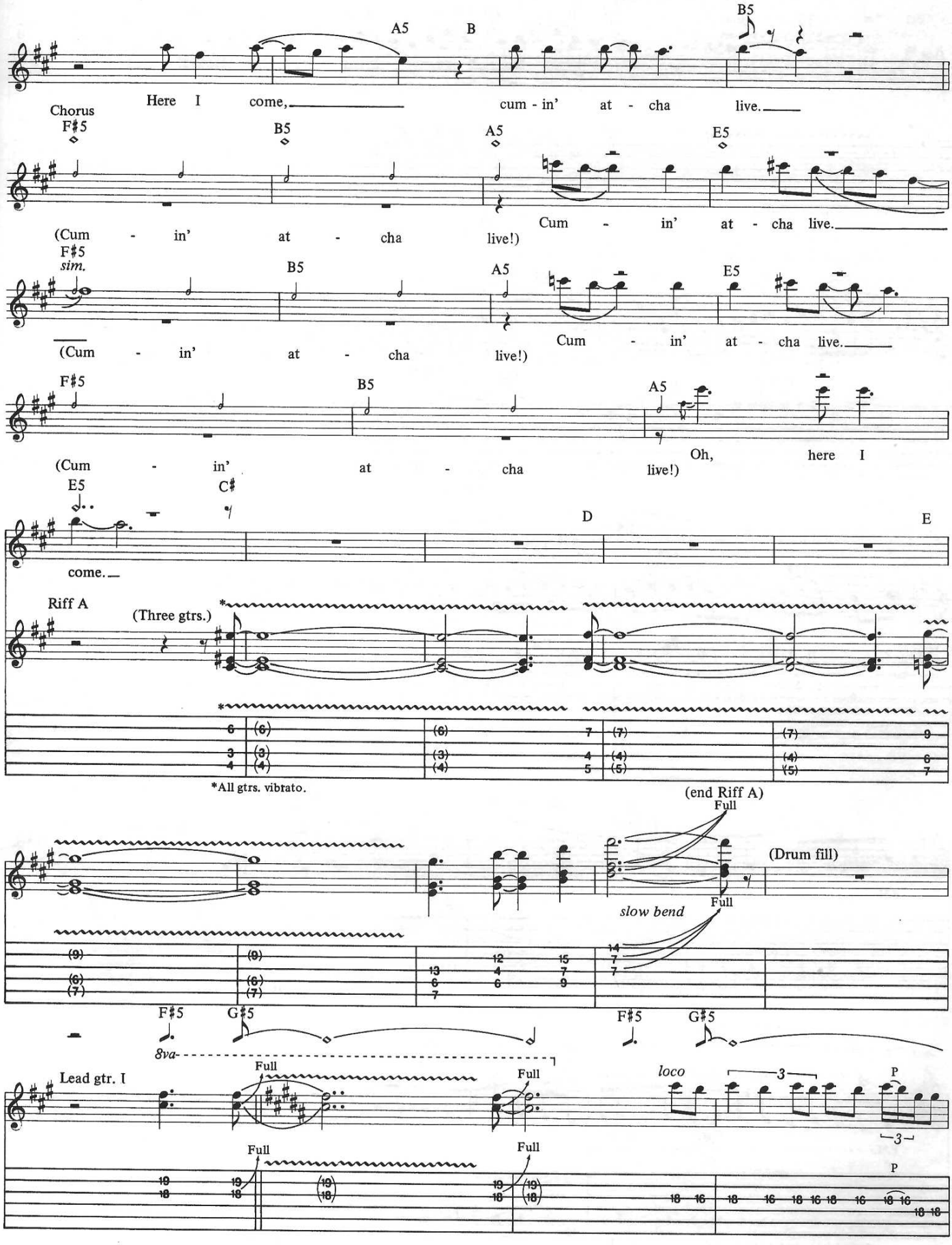
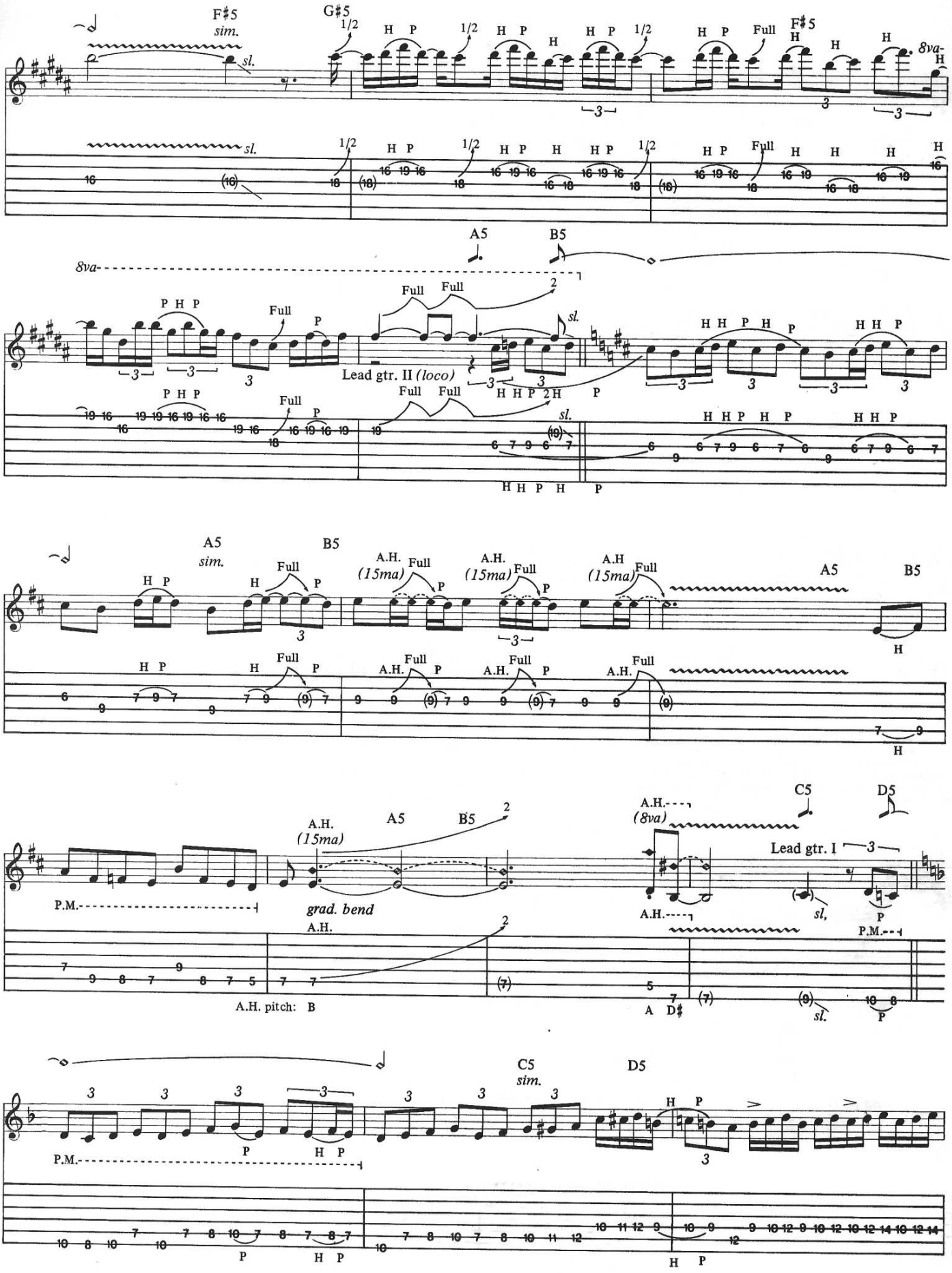
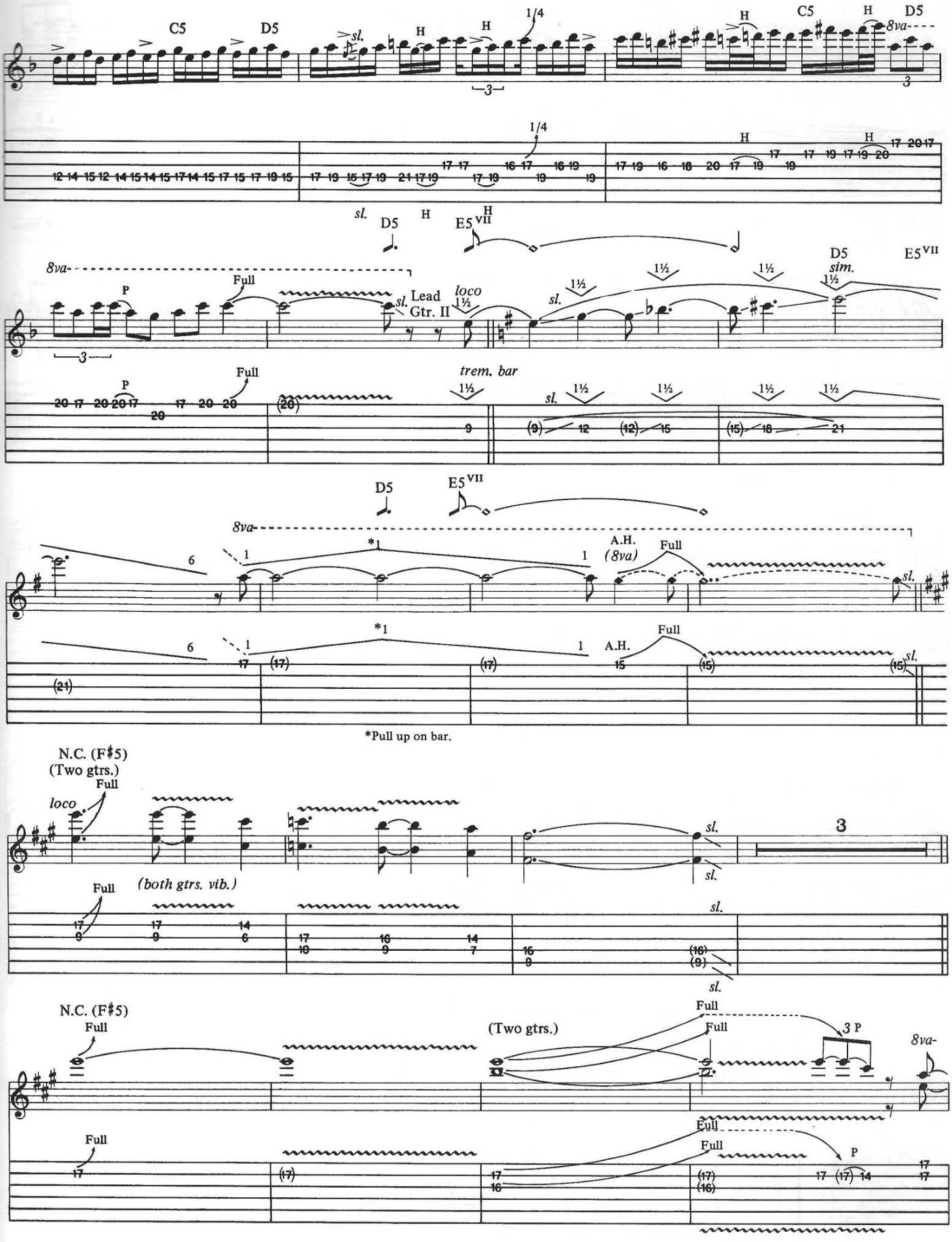

w/Rhy. Fill 1
E5 VII
G5 X
D5 V
A5 XII
G5 X
D5 V
E5 VII
G5 X
D5 V
A5 XII
G5 X
D5 V
E5 VII
1st , 2nd Verses
E5
G5
D5
A5
G5
G5
D5
E5
1. You had it right in the palm of your hand, right be - fore your eyes.
2. See additional lyrics
Gtr. II
mf (cleaner tone)
G5
D5
A5
G5
D5
E5
Now it's gone and you don't un - der - stand, you've got to re - al - ize.
(Both gtrs.)
f
w/Distortion
Rhy. Fill 1
Play 3 times
3

G5 D5 A5 G5 D5 E5
There comes a time when you've got to let things go as fast as they come.
sl.
P.M.
1.
E5 VII
Gtr. II
Wait and see what to - mor - row may bring you. Get it all while you can.
Gtr. I
2.
(D5V)
Gtr. II
Gtr. I
pick slide
Rhy. Fig. 1
Chorus
E5 G5 D5 E5 A5 G6 E5 G5 D5 A5
(end Rhy. Fig.1)
E - Z come, E - Z go, E - Z come, E - Z go.
That's why they call it
w/Rhy. Fig. 1
E5 G5 D5 E5 A5 G5 E5 G5 D5
To Coda
E - Z come, E - Z go, E - Z come, E - Z go.

Guitar solo
A5
Rhy. B5
Fig. 2
A5
C5
(end Rhy. Fig. 2)
All right!
T P P
6
7 8
12 8 7
w/Rhy. Fig. 2 (3 times)
A.H.
(8va)
B5
Full
1/2
P
H P
3
sl.
w/Rhy. Fill 2
E5
G5
D5
Gtr. I
P.M.
1½
1/2
A5
G5
D5
D.S. al Coda
trem. bar
A.H.
pitch: E
Rhy. Fill 2
P.M.

Additional Lyrics

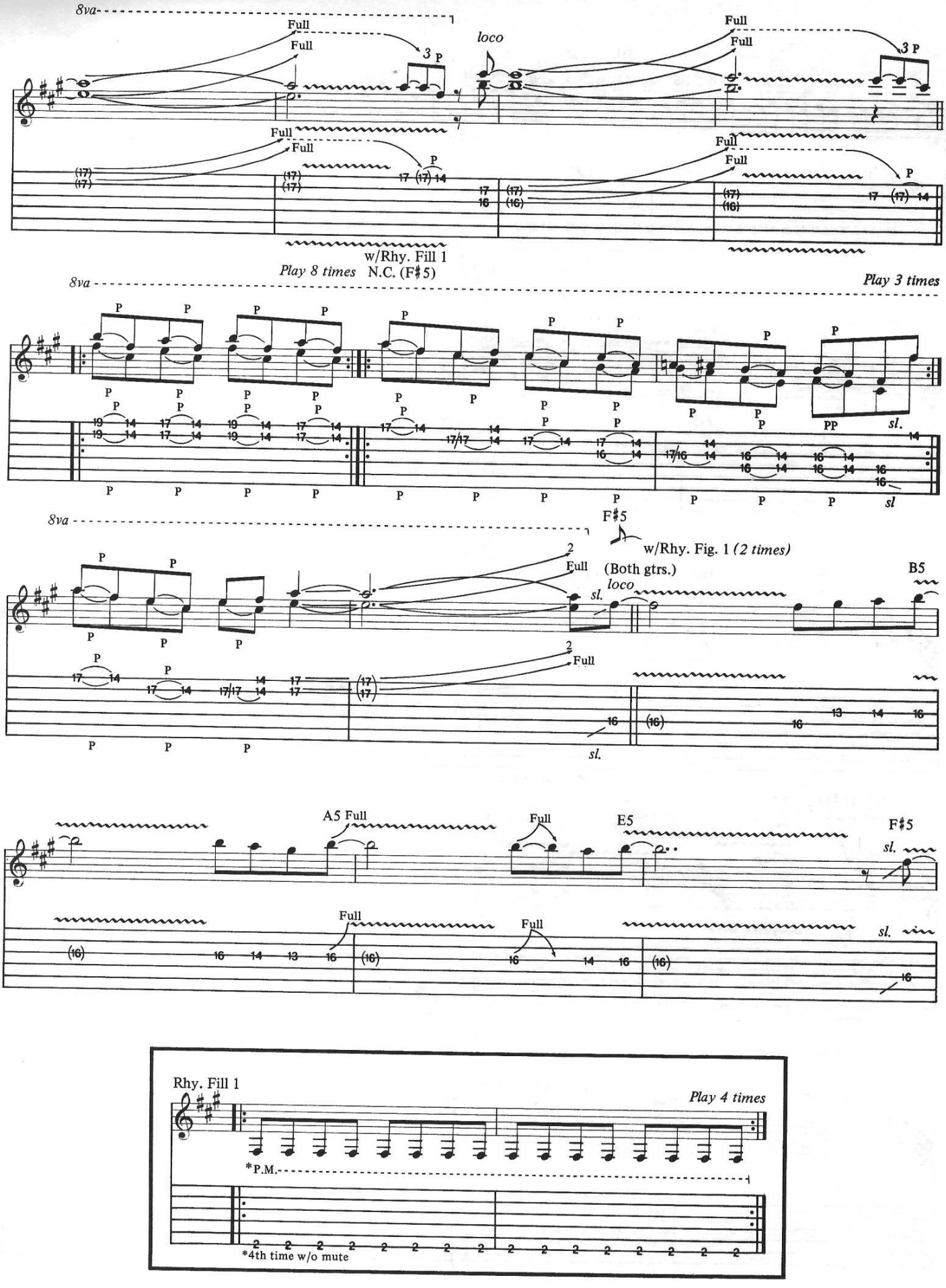
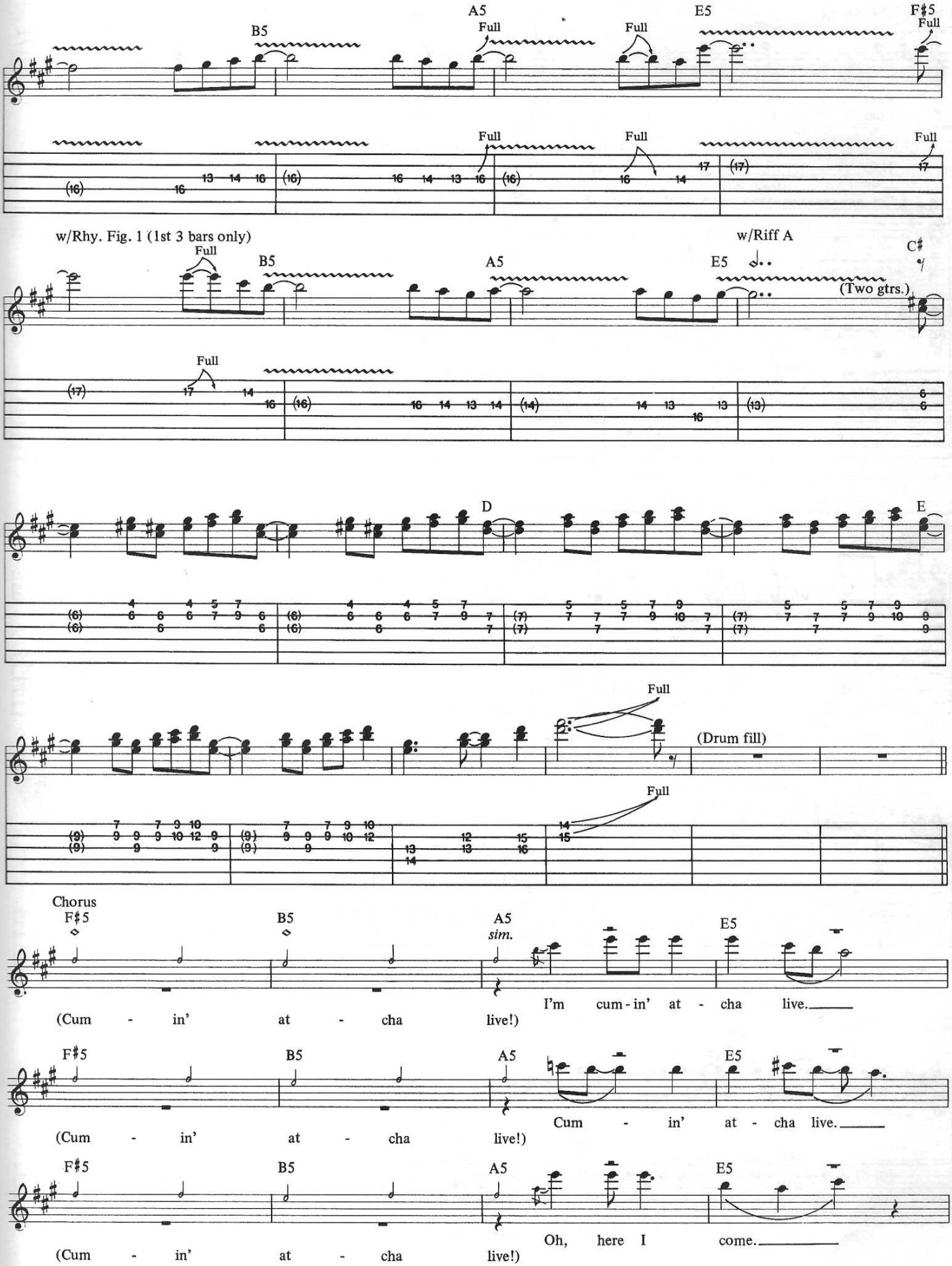
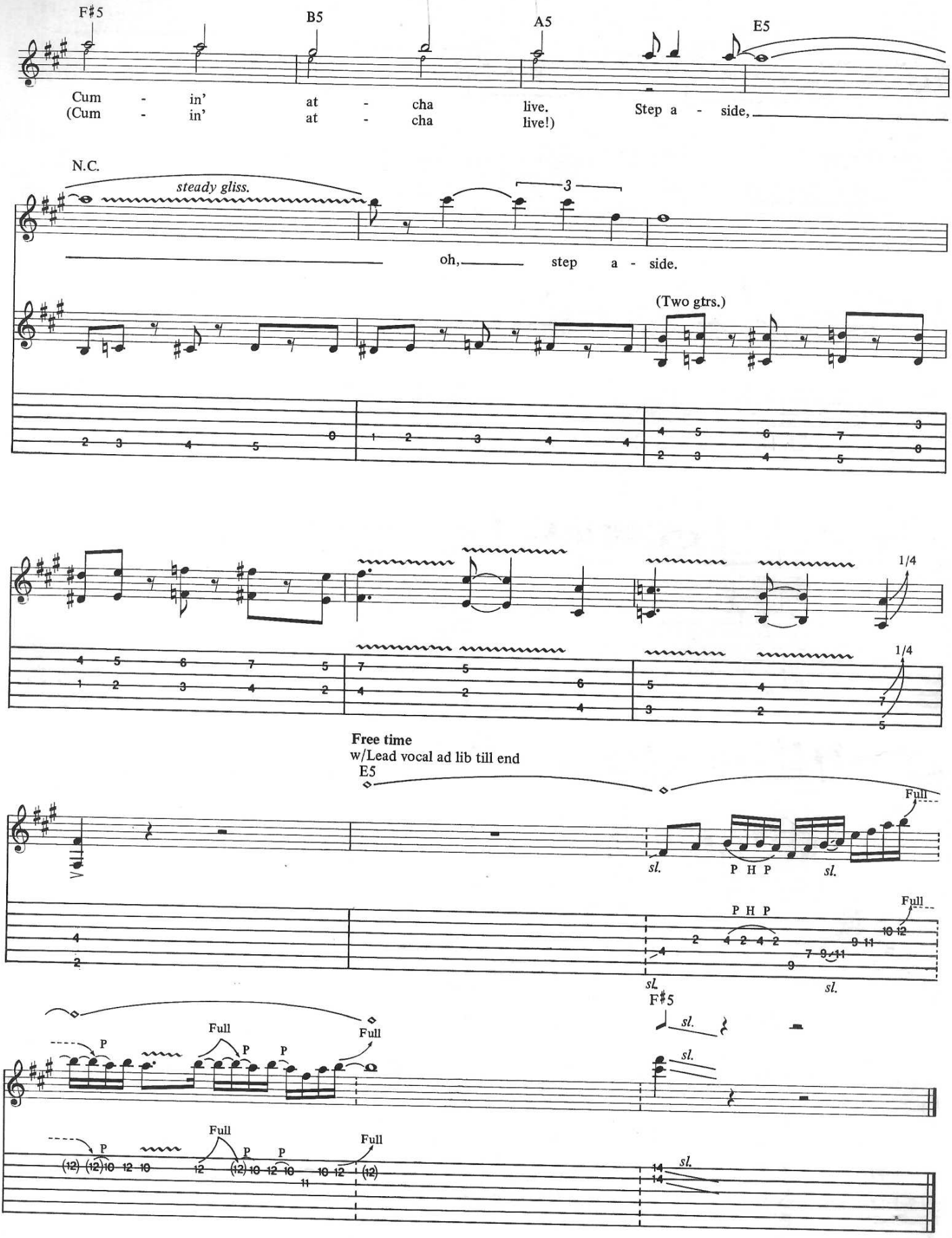
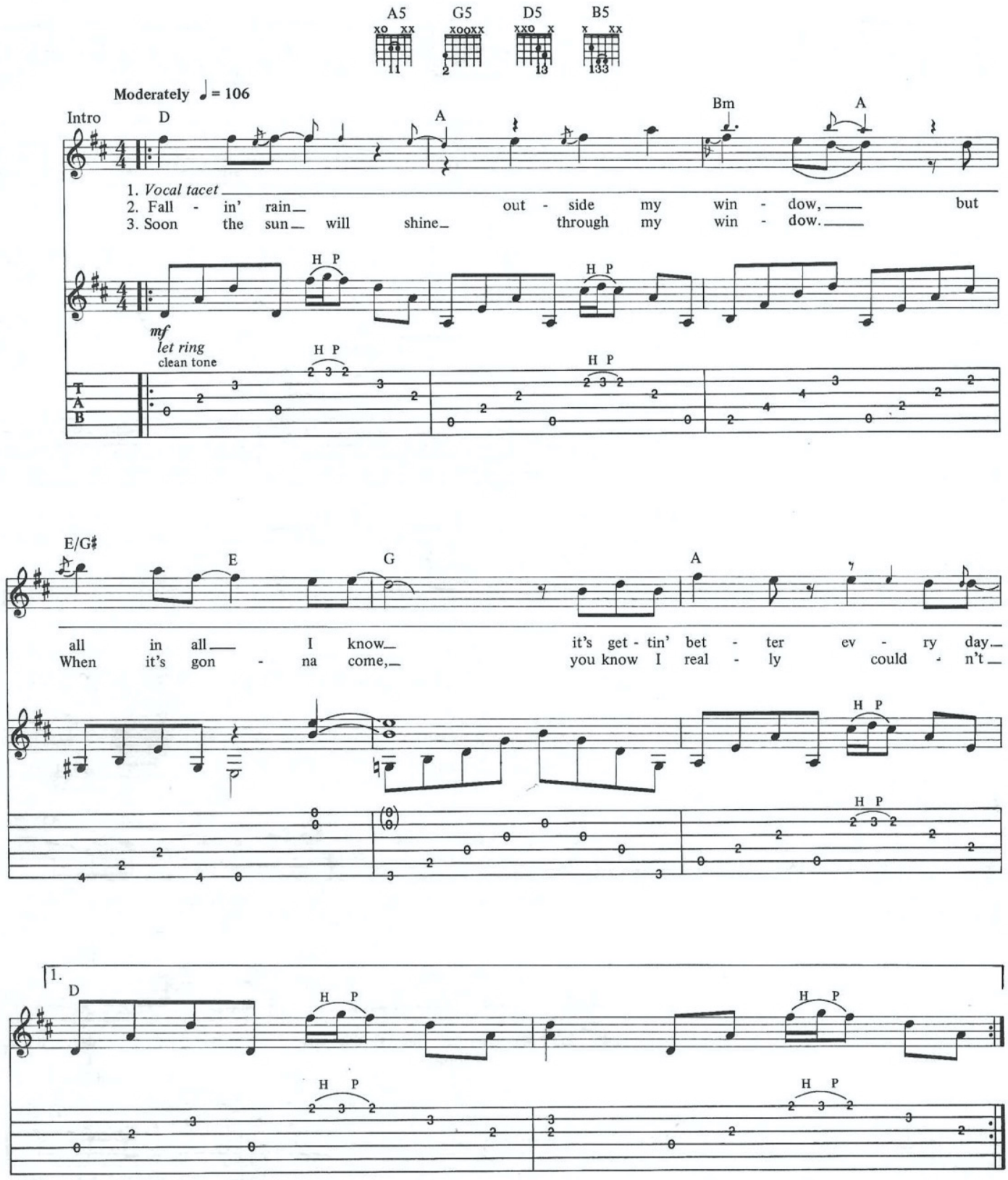
2. Ooh, sometimes it can feel so right
And other times so wrong.
Every new day will bring on the night.
The change goes on and on and on and on.
It never stops, no, it keeps on a-rollin',
Washed away, like the ocean's sands.
Here it comes, there it goes,
Always changing hands. *(To Chorus)*

CUMIN' ATCHA LIVE

Words and Music by
Jeffrey Keith, Frank Hannon
and Brian Wheat



Free time
Intro
*Random effects
Fast ♩ = 216
N.C.
A.H. (15ma)
sl.
f
*Approx. 10 sec.
*Depress bar before striking note, then gradually release.
A.H pitch: E
Full
rit.
A tempo
N.C.
Gtr. II
*Play 7 times
w/Gtr. II sustaining A, with E (a 12th higher) feeding back.
Gtr. I
*Begin grad. rit. 5th time.
*Sustain A 12 more bars.

8va
loco
sl.
semi-harm.
Fast Rock ♩= 228
Rhy. Fig. 1
(Band in)
F♯5
B5
1.2.
(end Rhy. Fig. 1)
3.
A5
E5
N.C.
N.C. (F♯5)

1st Verse
N.C. (F♯5)
I'm a mean ma-chine, I'm the kind you don't wan-na meet.
Mid-dle name is trou-ble. I'm dan-ger in the street.
Mo-tor's in o-ver-drive. I got my ped-al to the floor.
A5 B
Nev-er get e-nough, al-ways com-in' back for more, yeah, yeah.
A5 B A5 B
Here I come, just step a-side.
A5 B B5
Here I come, cum-in' at-cha live.
F♯5 B5 A5 E5
Cum-in' at-cha live.
F♯5 sim. B5 A5 E5
2nd Verse
F♯5 sl. N.C. (F♯5)
On-ly warn you once. I nev-er give a warn-ing twice.
A5 B
An-y-thing could hap-pen, like the roll-in' of the dice. Yeah!
A5 B sim. A5 B
Here I come, just step a-side.

A5
B
B5
Here I come, cum - in' at - cha live.
Chorus
F♯5
B5
A5
E5
(Cum - in' at - cha live!)
Cum - in' at - cha live.
F♯5
sim.
B5
A5
E5
(Cum - in' at - cha live!)
Cum - in' at - cha live.
F♯5
B5
A5
(Cum - in' at - cha live!)
Oh, here I
E5
C♯
D
E
come.
Riff A
(Three gtrs.)
*All gtrs. vibrato.
(end Riff A)
Full
(Drum fill)
slow bend
Full
F♯5
G♯5
F♯5
G♯5
8va
Lead gtr. I
Full
Full
loco
3
P
3
Full
Full
P

F♯5
sim.
sl.
G♯5
1/2
H P
Full
F♯5
8va-
A5
B5
P H P
Lead gtr. II (loco)
2H
A5
sim.
B5
A.H.
(15ma)
A5
B5
C5
D5
A.H.
(8va)
Lead gtr. I
P.M.
grad. bend
A.H. pitch: B
C5
sim.
D5

C5
D5
sl.
H
1/4
3
8va
12 14 15 12 14 15 14 15 17 14 15 17 15 17 19 15
17 19 15 17 19 21 17 19
17 17
16 17
16 19
17 19 16 18 20 17 19
17 19 17 19 20 17
D5
E5 VII
Full
P
Lead Gtr. II
loco
1½
sim.
trem. bar
20 17 20 20 17 20 17 20 20
9 (9) 12 (12) 15 (15) 18 21
A.H. (8va)
(21)
*Pull up on bar.
N.C. (F♯5)
(Two gtrs.)
(both gtrs. vib.)
17 9 17 9 14 6
17 16 14
10 9 7
16 9
(16) (9)
(Two gtrs.)
3 P
17 (17) 14 17
17 16
(17) (16)


8va
Full
Full
3 P
loco
Full
Full
3 P
Full
Full
P
Full
Full
P
w/Rhy. Fill 1
Play 8 times
N.C. (F♯5)
8va
Play 3 times
PP
sl.
8va
F♯5
w/Rhy. Fig. 1 (2 times)
(Both gtrs.)
B5
loco
sl.
Full
sl.
A5 Full
Full
E5
F♯5
sl.
Full
Full
sl.
Rhy. Fill 1
Play 4 times
*P.M.
*4th time w/o mute

B5
A5
Full
E5
F♯5
w/Rhy. Fig. 1 (1st 3 bars only)
w/Riff A
C♯
(Two gtrs.)
D
E
(Drum fill)
Chorus
F♯5
B5
A5
sim.
E5
(Cum - in' at - cha live!)
I'm cum - in' at - cha live.
Cum - in' at - cha live.
Oh, here I come.

F♯5
B5
A5
E5
Cum - in' at - cha live. Step a - side,
(Cum - in' at - cha live!)
N.C.
steady gliss.
3
oh, step a - side.
(Two gtrs.)
1/4
1/4
Free time
w/Lead vocal ad lib till end
E5
Full
sl.
P H P
sl.
Full
P H P
sl.
sl.
F♯5
sl.
sl.
P
Full
P
P
Full
P
Full
P
P
Full
sl.

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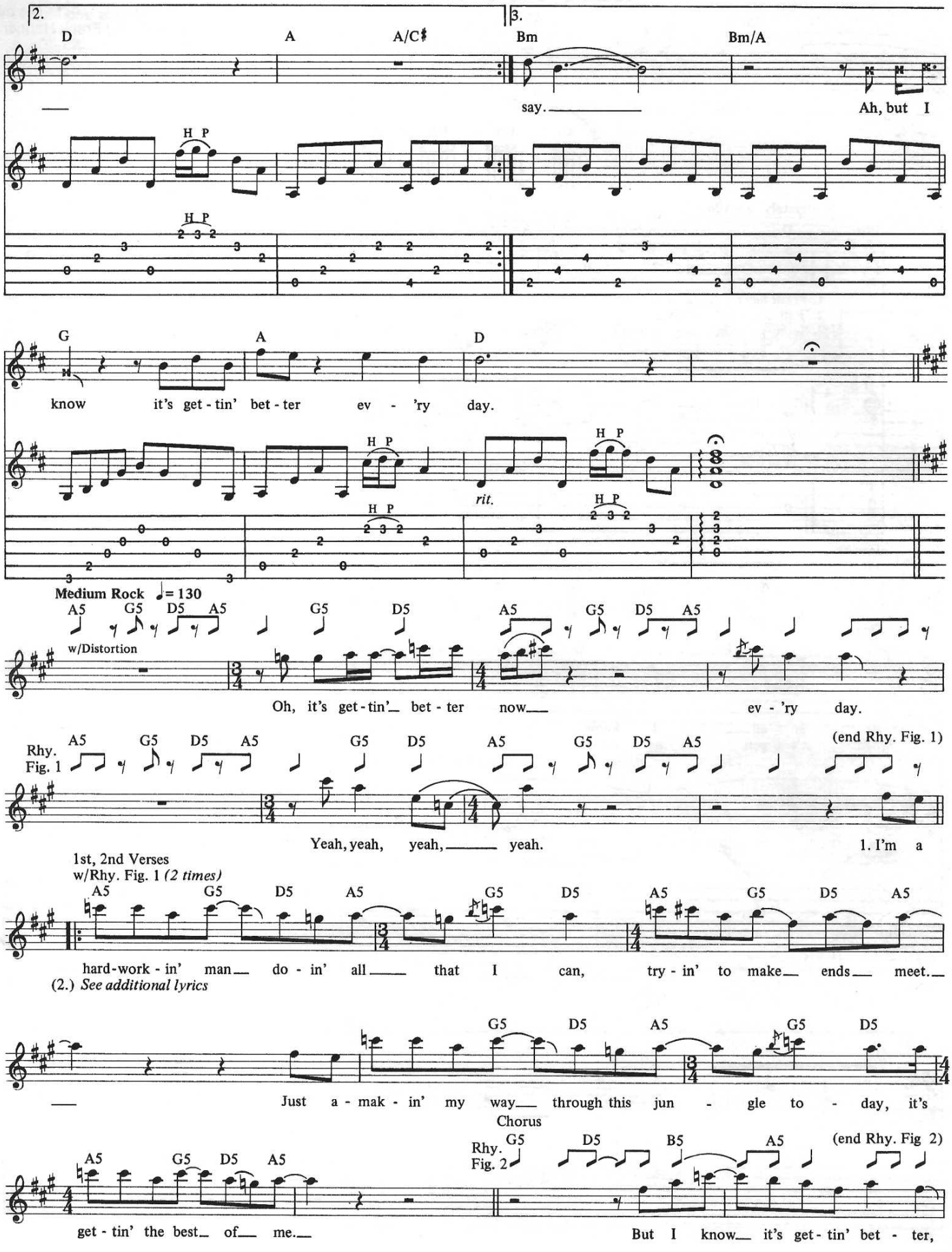
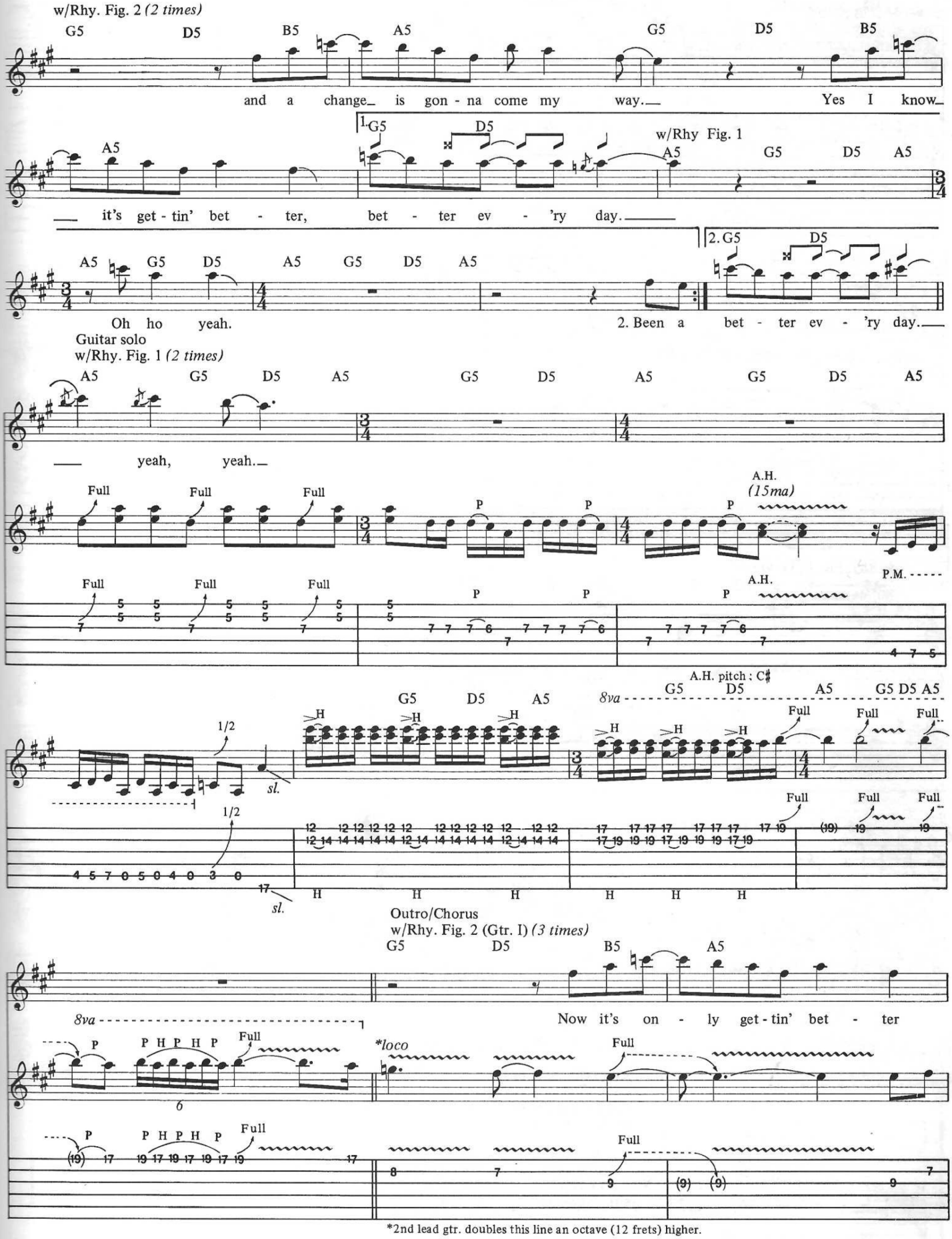
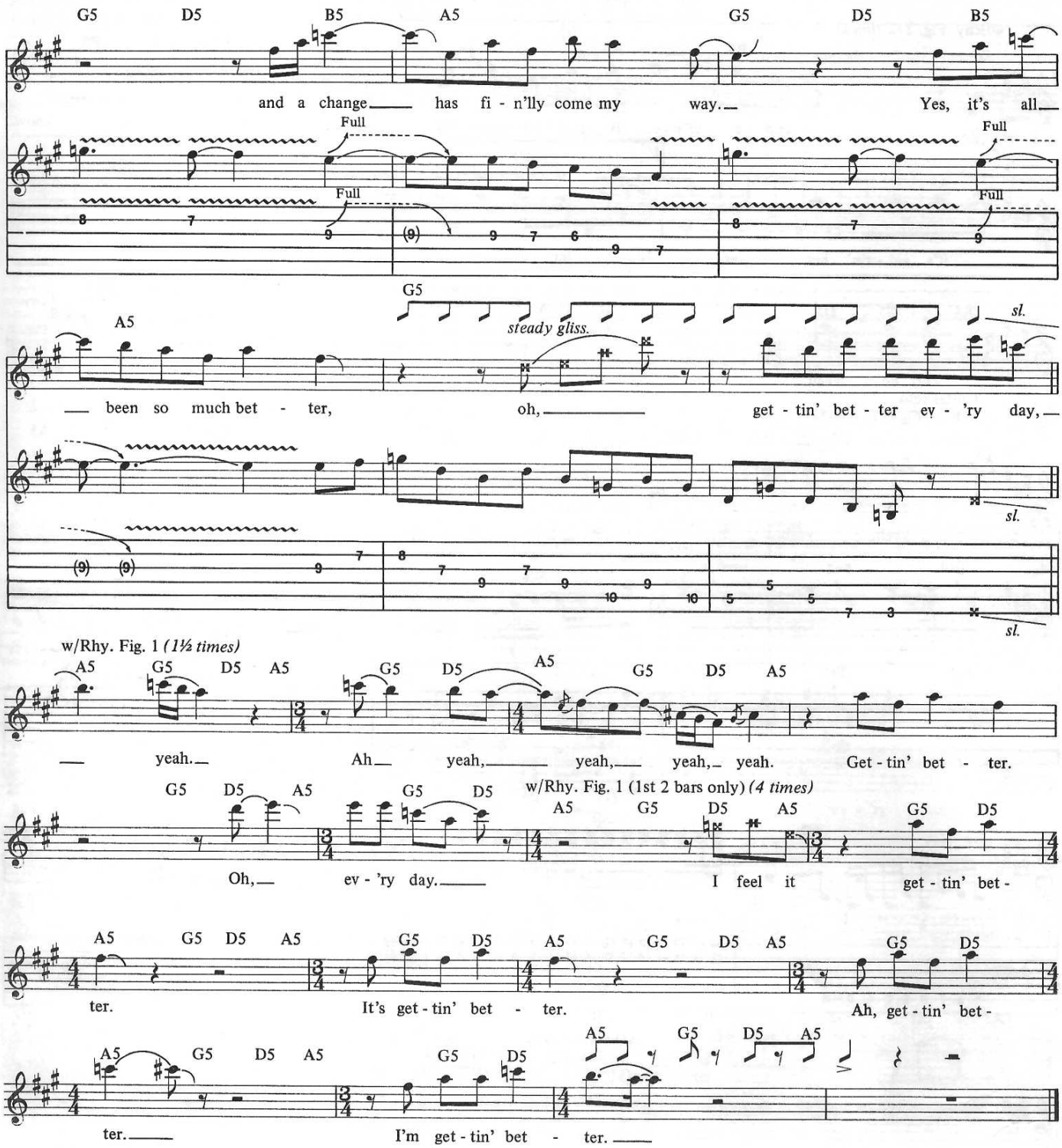
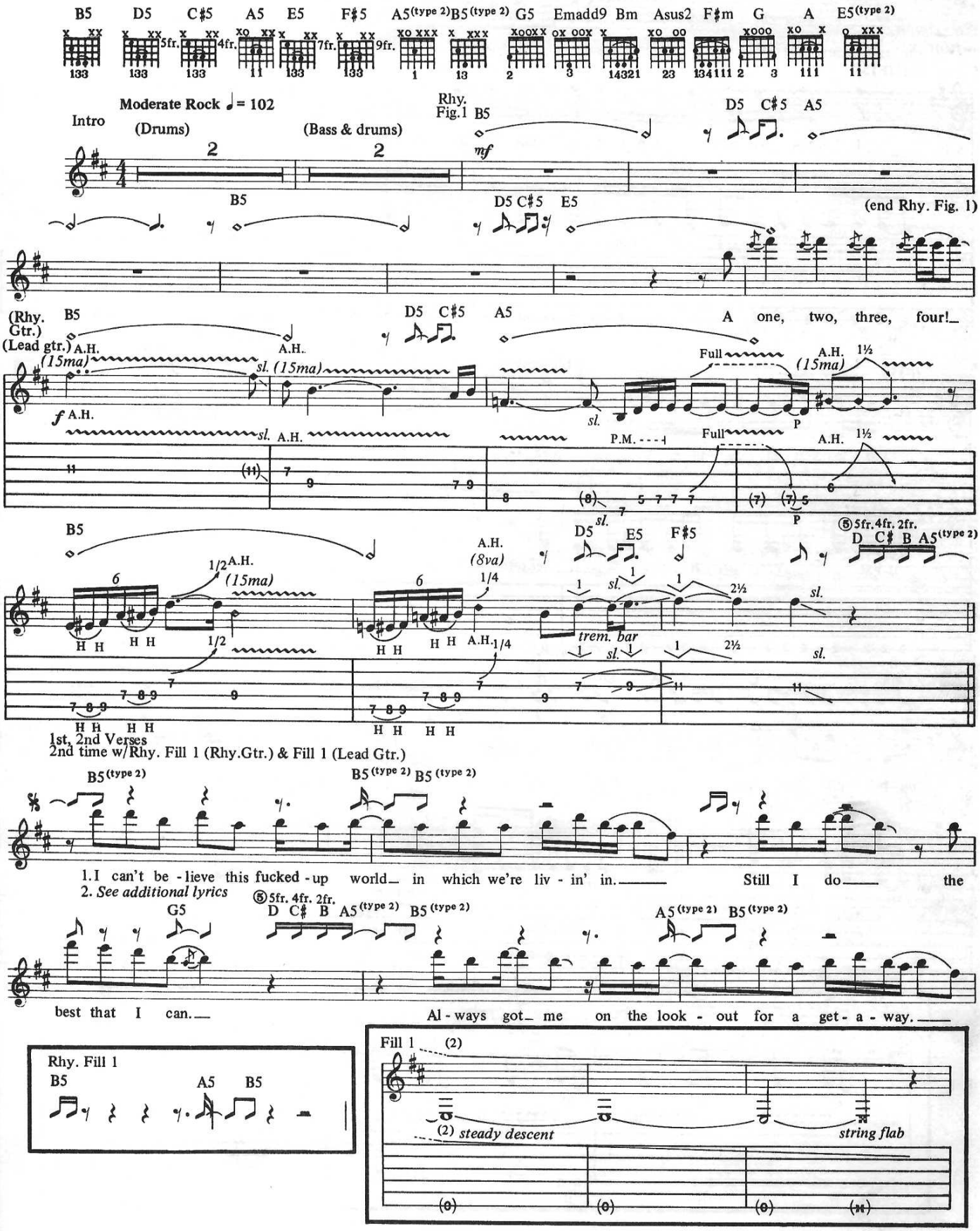
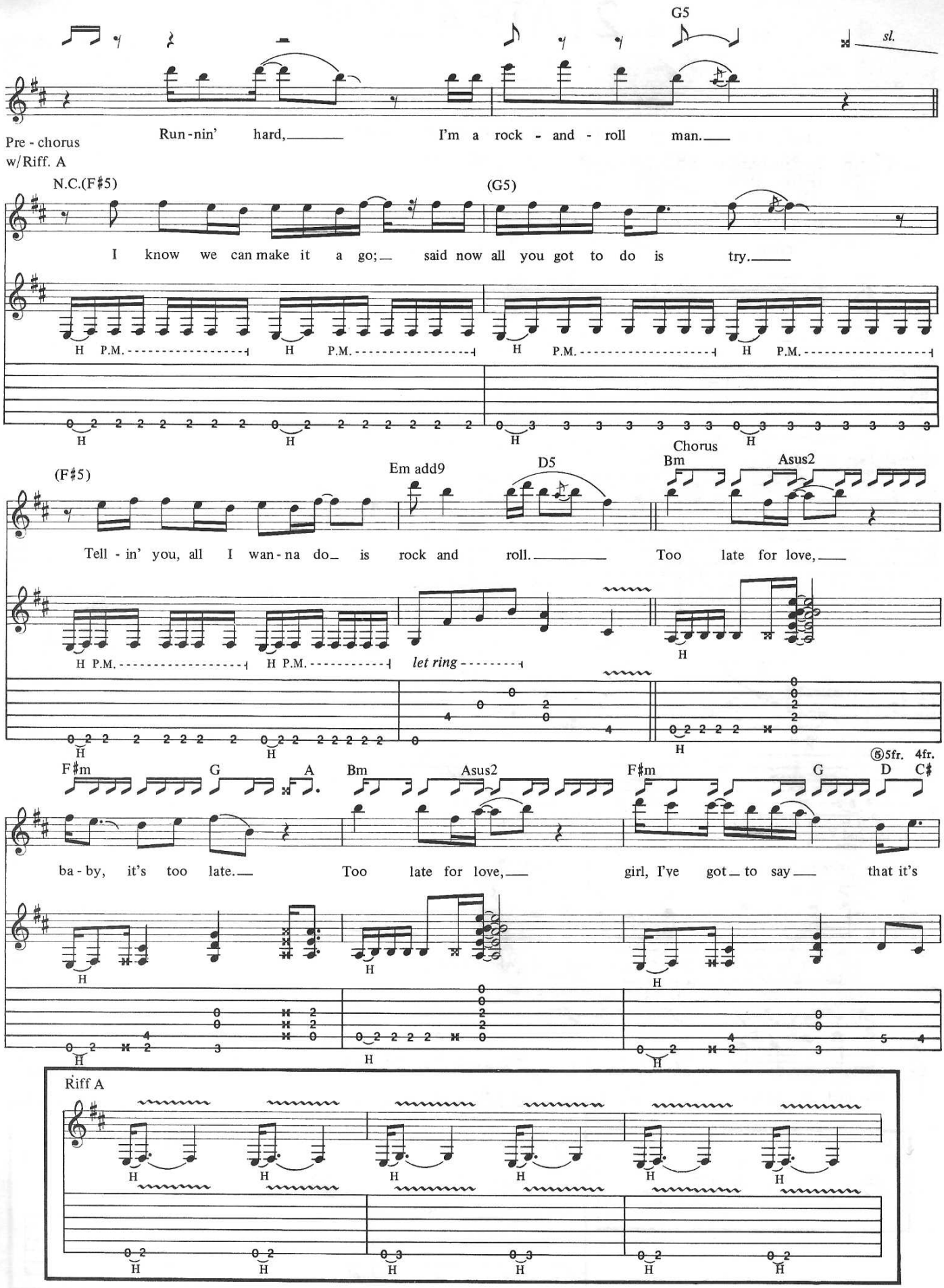
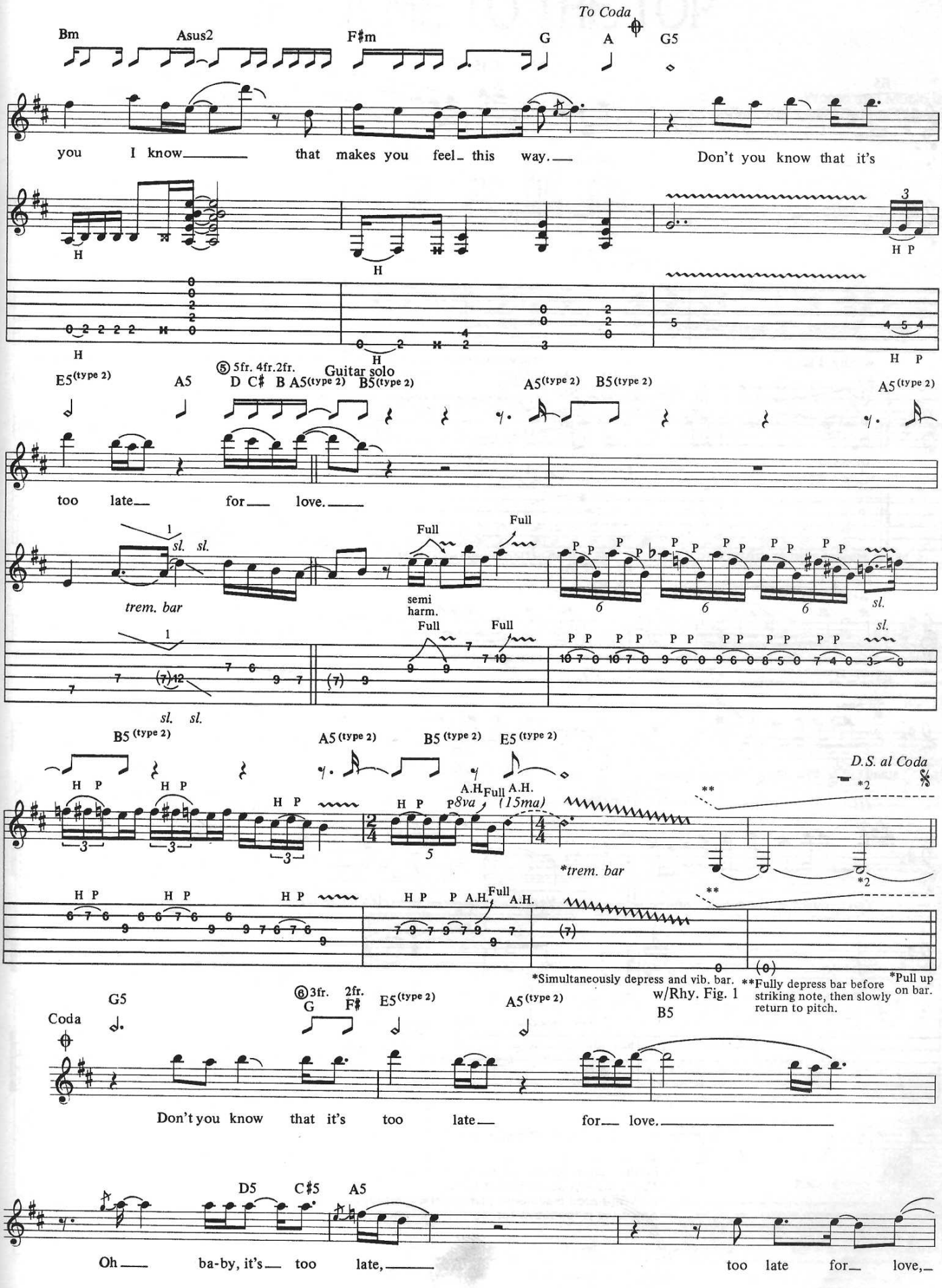
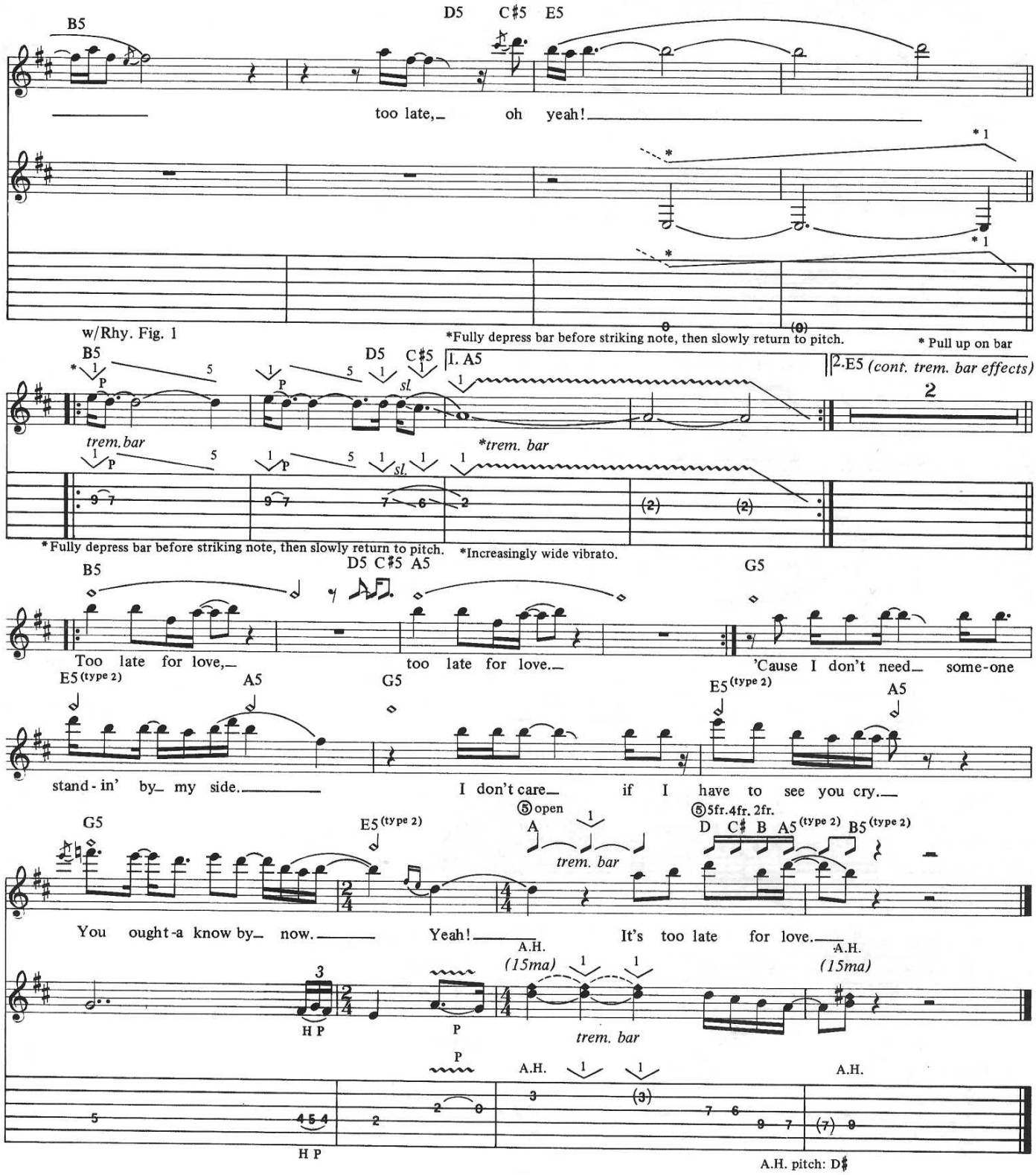

2.
3.
D
A
A/C♯
Bm
Bm/A
say.
Ah, but I
H P
G
A
D
know it's get - tin' bet - ter ev - 'ry day.
rit.
Medium Rock ♩= 130
w/Distortion
A5 G5 D5 A5
Oh, it's get - tin'_ bet - ter now___ ev - 'ry day.
Rhy. Fig. 1
(end Rhy. Fig. 1)
Yeah, yeah, yeah,_____ yeah.
1. I'm a
1st, 2nd Verses
w/Rhy. Fig. 1 (2 times)
hard-work - in' man___ do - in' all_____ that I can, try - in' to make___ ends___ meet.___
(2.) See additional lyrics
Just a - mak - in' my way___ through this jun - gle to - day, it's
Chorus
Rhy. Fig. 2
G5 D5 B5 A5
(end Rhy. Fig 2)
get - tin' the best___ of___ me.___
But I know___ it's get - tin' bet - ter,

*2nd lead gtr. doubles this line an octave (12 frets) higher.

Additional Lyrics

2. Been a change in the scene, if you know what I mean.
Good things are comin' my way.
Now I'm livin' my life and I'm doin' it right.
Sunshine in every day.

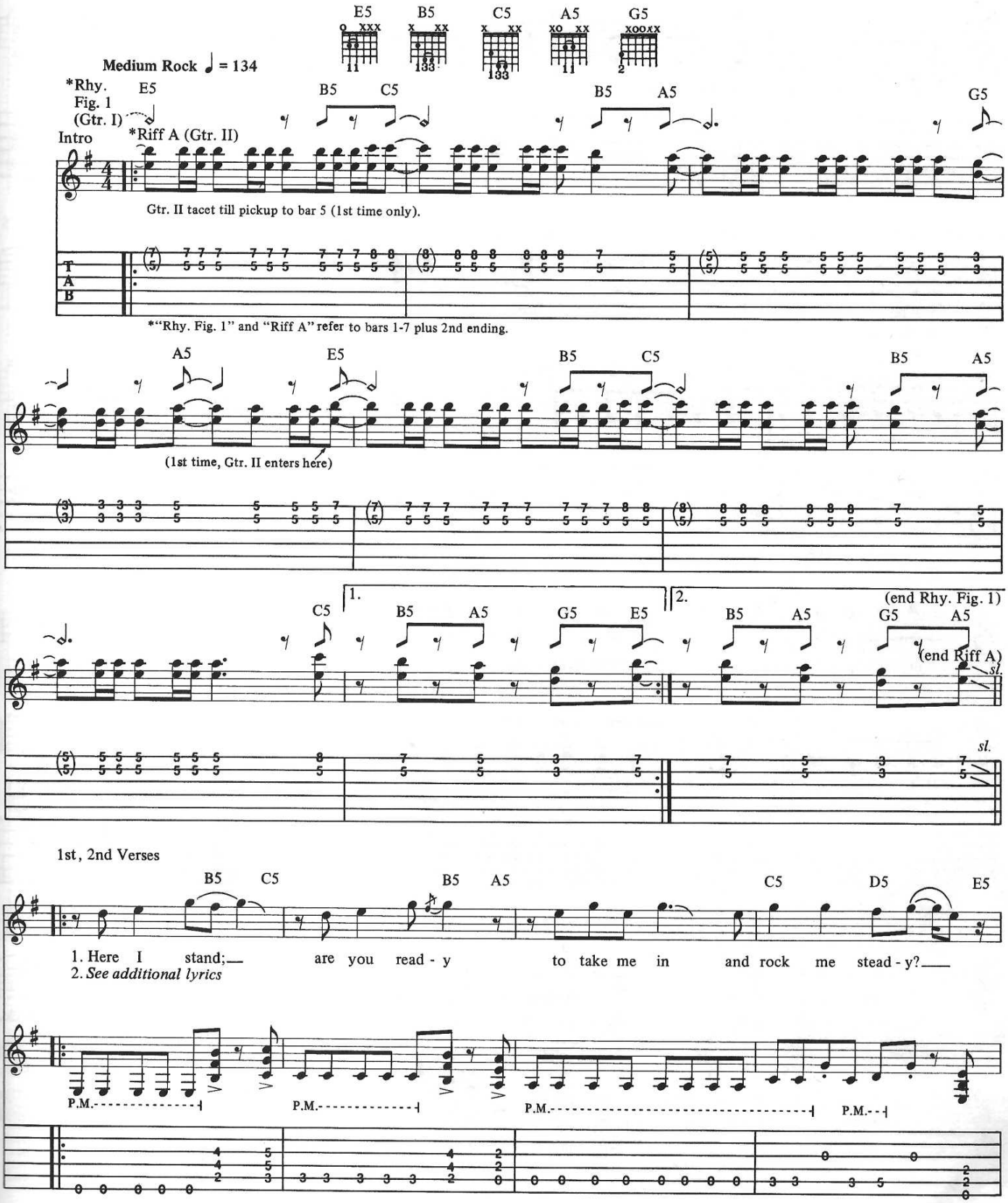
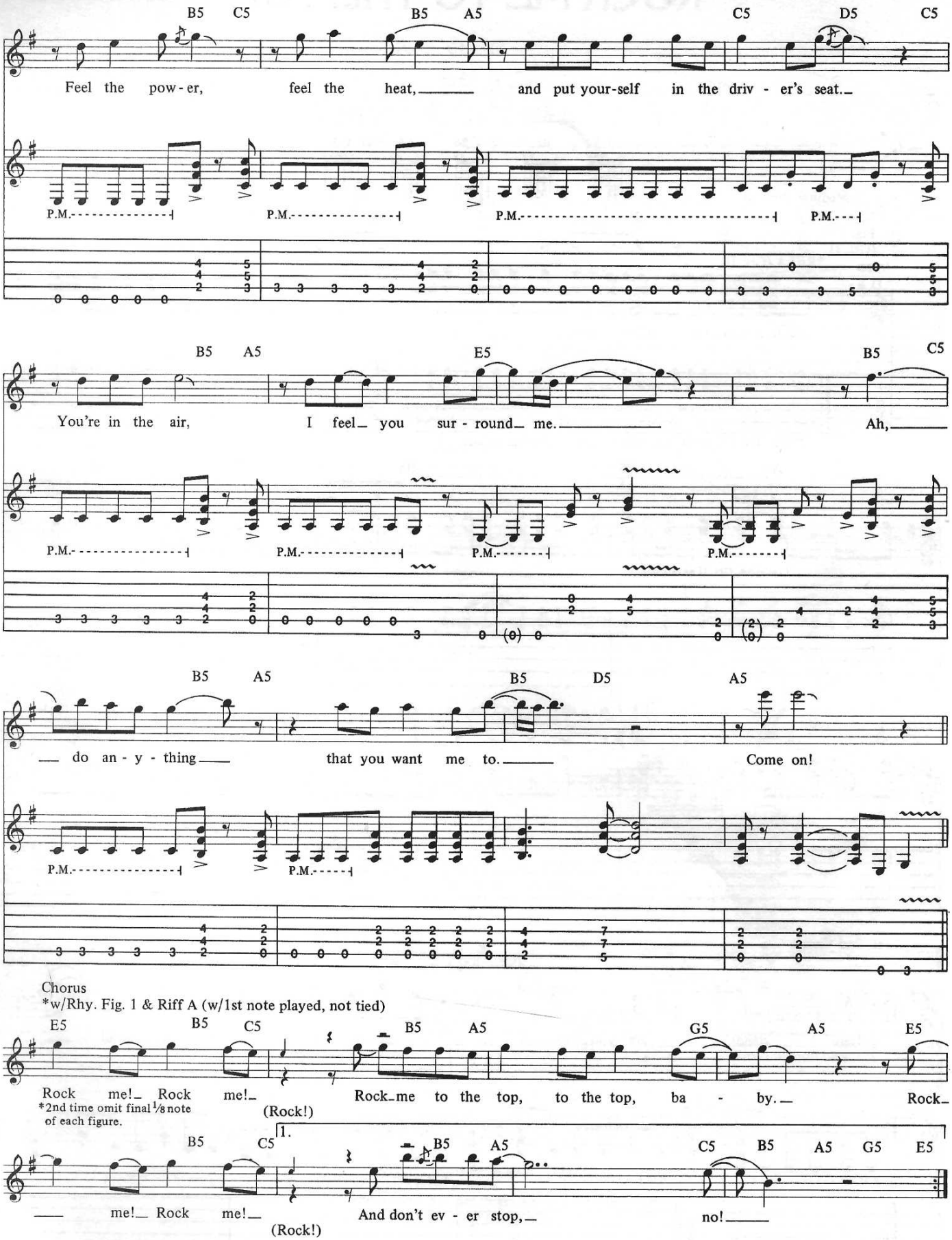
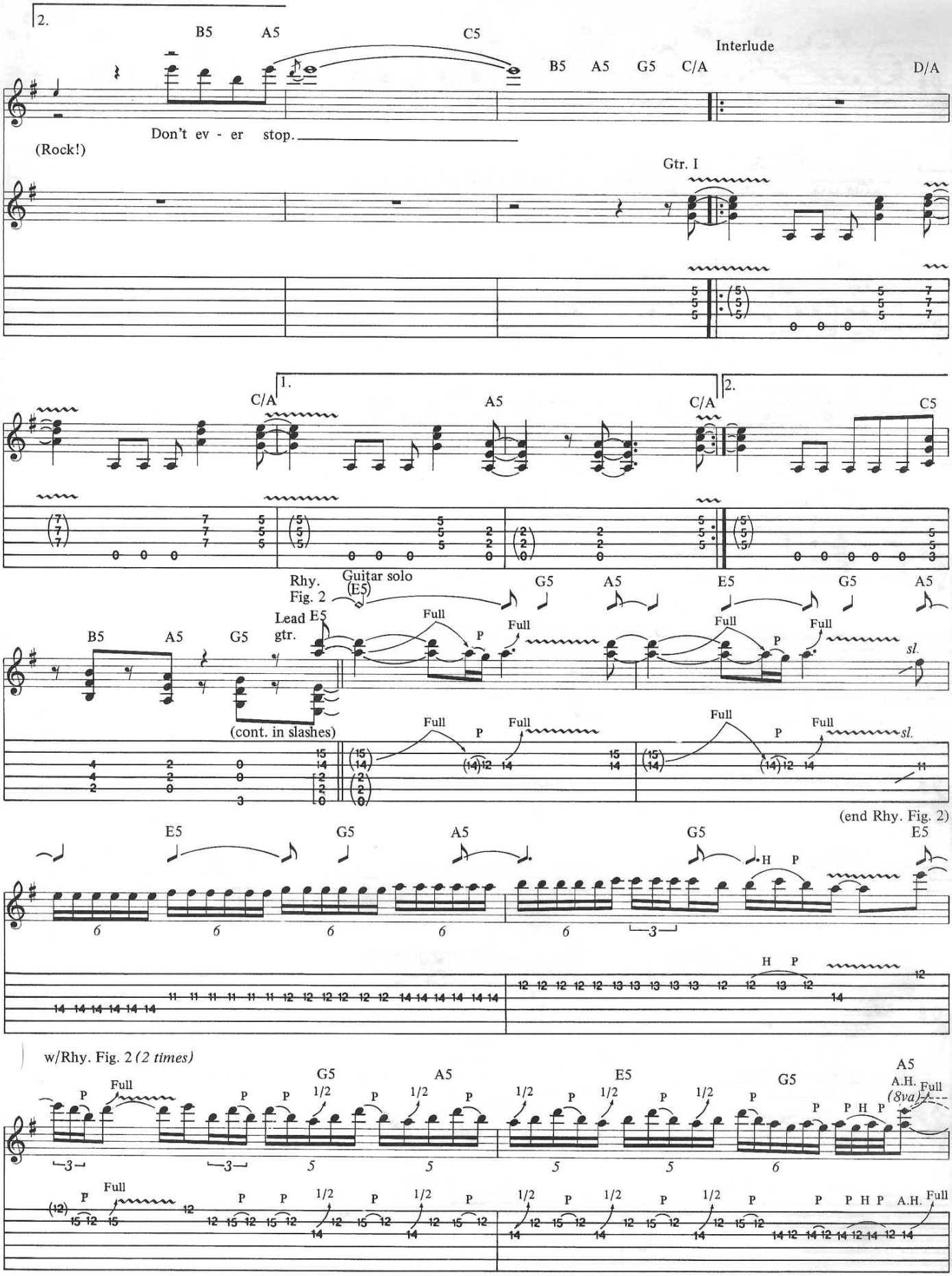
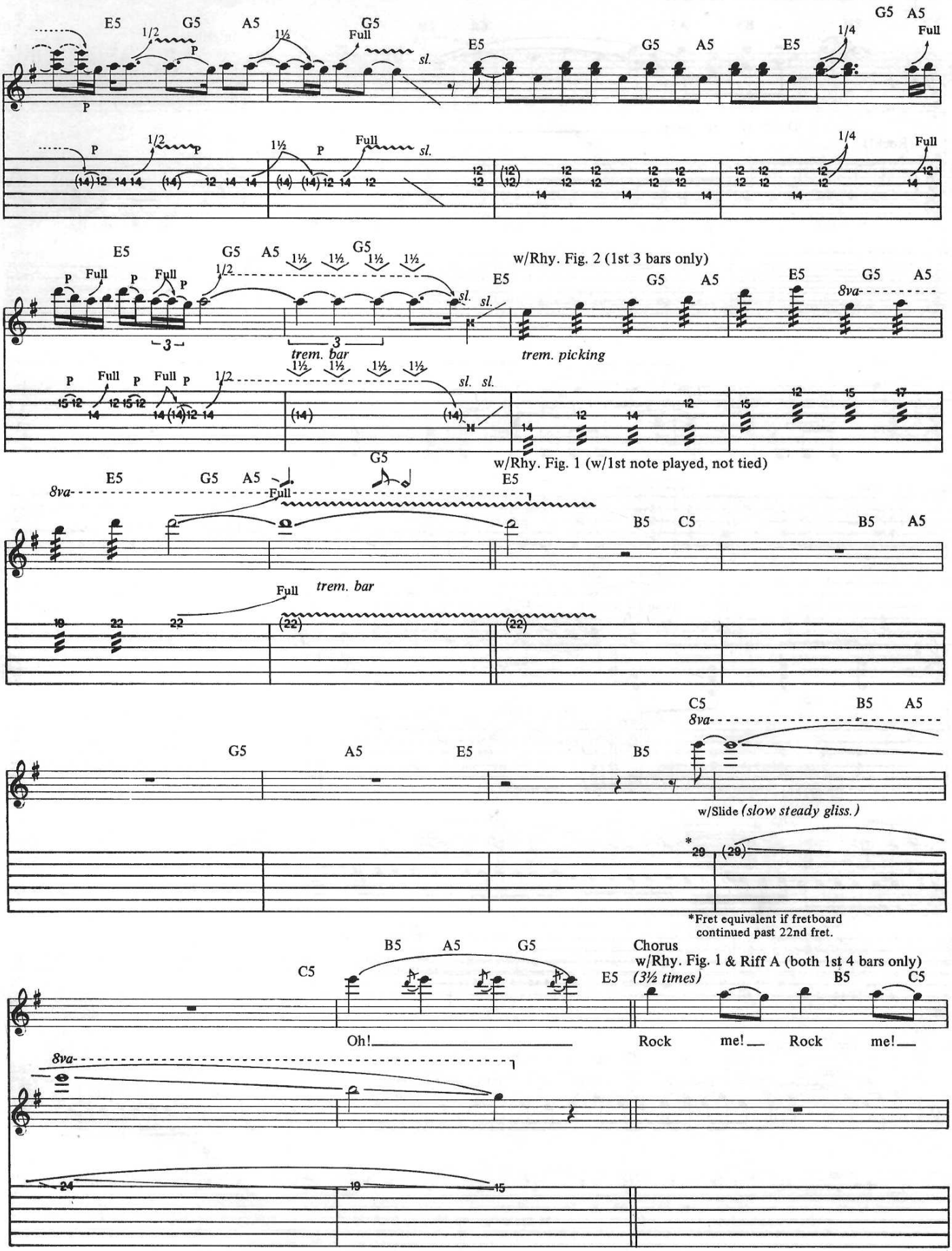
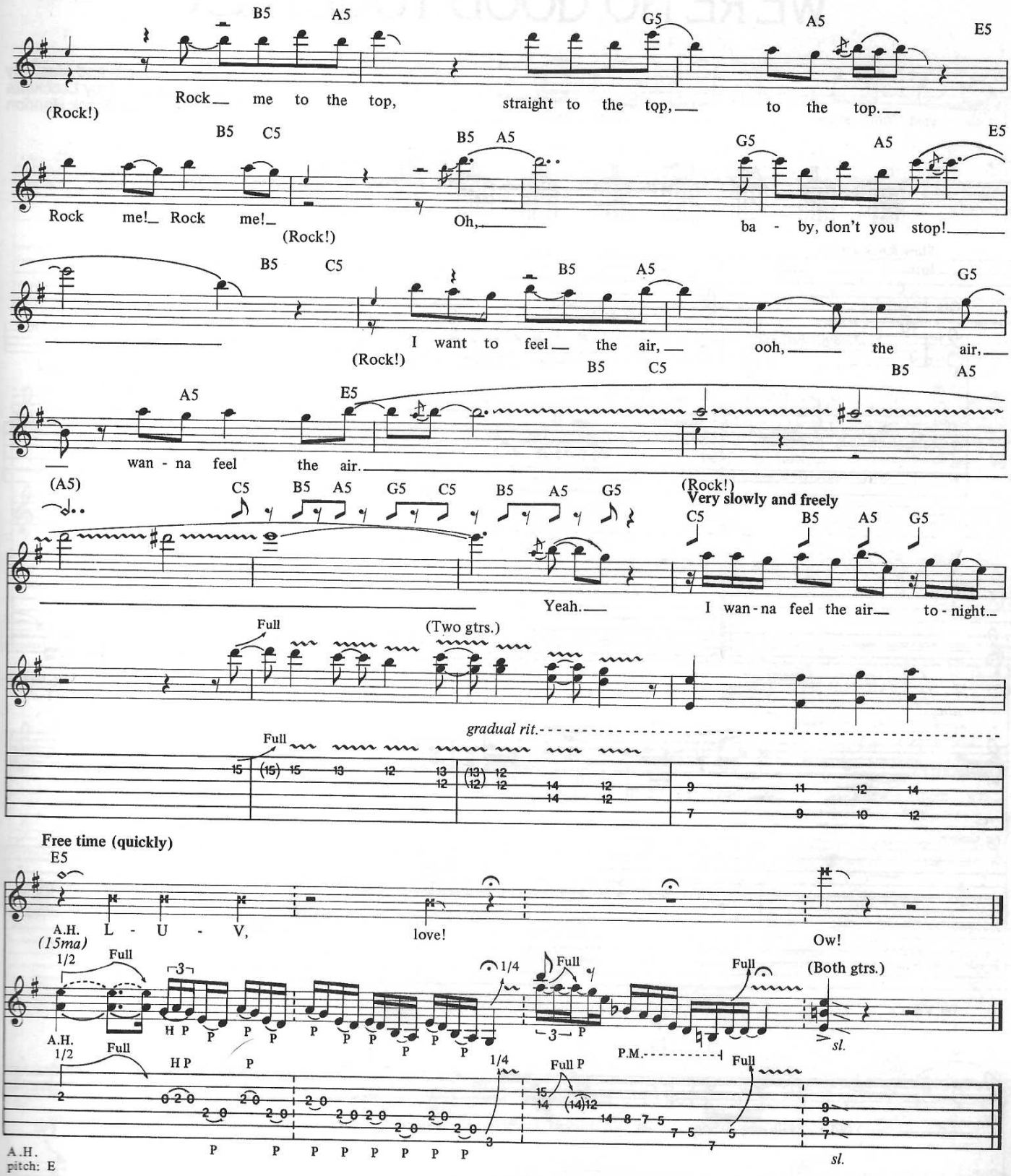
Chorus: I can feel it gettin' better,
And a change is gonna come my way.
Yes, I feel it gettin' better,
Better every day.

2 LATE 4 LOVE

Words and Music by
Jeffrey Keith, Tommy Skeoch,
Frank Hannon, Brian Wheat
and Troy Luccketta

G5
sl.
Pre - chorus
w/Riff. A
Run - nin' hard, I'm a rock - and - roll man.
N.C.(F♯5)
(G5)
I know we can make it a go; said now all you got to do is try.
H P.M.
(F♯5)
Em add9
D5
Chorus
Bm
Asus2
Tell - in' you, all I wan - na do is rock and roll. Too late for love,
let ring
⑤5fr. 4fr.
F♯m
G
A
Bm
Asus2
F♯m
G
D
C♯
ba - by, it's too late. Too late for love, girl, I've got to say that it's
Riff A

To Coda
Bm
Asus2
F♯m
G
A
G5
you I know that makes you feel this way. Don't you know that it's
H
H
H P
H
H P
E5(type 2)
A5
⑤ 5fr. 4fr. 2fr.
D C♯ B A5(type 2) B5(type 2)
Guitar solo
A5(type 2) B5(type 2)
A5(type 2)
too late for love.
1
sl. sl.
trem. bar
Full
Full
semi harm.
P P P P P P P P P P P P P P P P
6 6 6
sl.
1
Full Full
P P P P P P P P P P P P P P P P
sl. sl.
B5(type 2)
A5(type 2)
B5(type 2)
E5(type 2)
D.S. al Coda
H P H P H P H P H P
A.H. Full A.H.
8va (15ma)
*trem. bar
*2
**
H P H P H P H P P A.H. Full A.H.
*Simultaneously depress and vib. bar.
**Fully depress bar before striking note, then slowly return to pitch.
*Pull up on bar.
Coda
G5
⑥ 3fr. 2fr.
G F♯
E5(type 2)
A5(type 2)
w/Rhy. Fig. 1
B5
Don't you know that it's too late for love.
D5
C♯5
A5
Oh ba-by, it's too late, too late for love,

Additional Lyrics

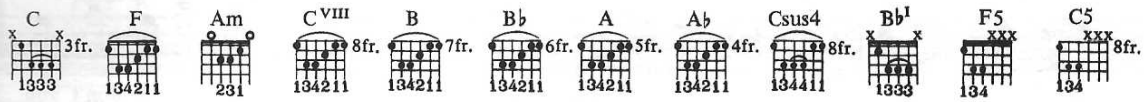
2. Foolish hearts getting caught up in a lover's game.
That's the way some want it to be.
Now all I need is someone just to get me through the night.
Any more is too much for me. *(To Pre - chorus)*

ROCK ME TO THE TOP

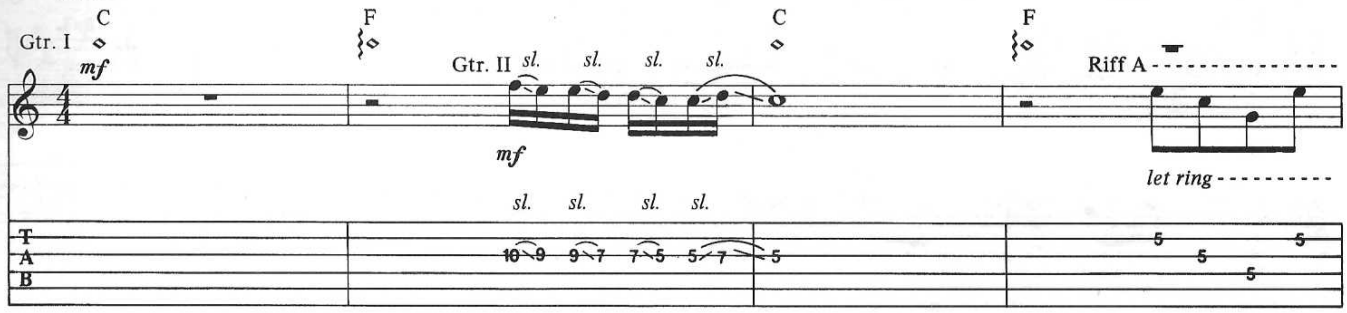
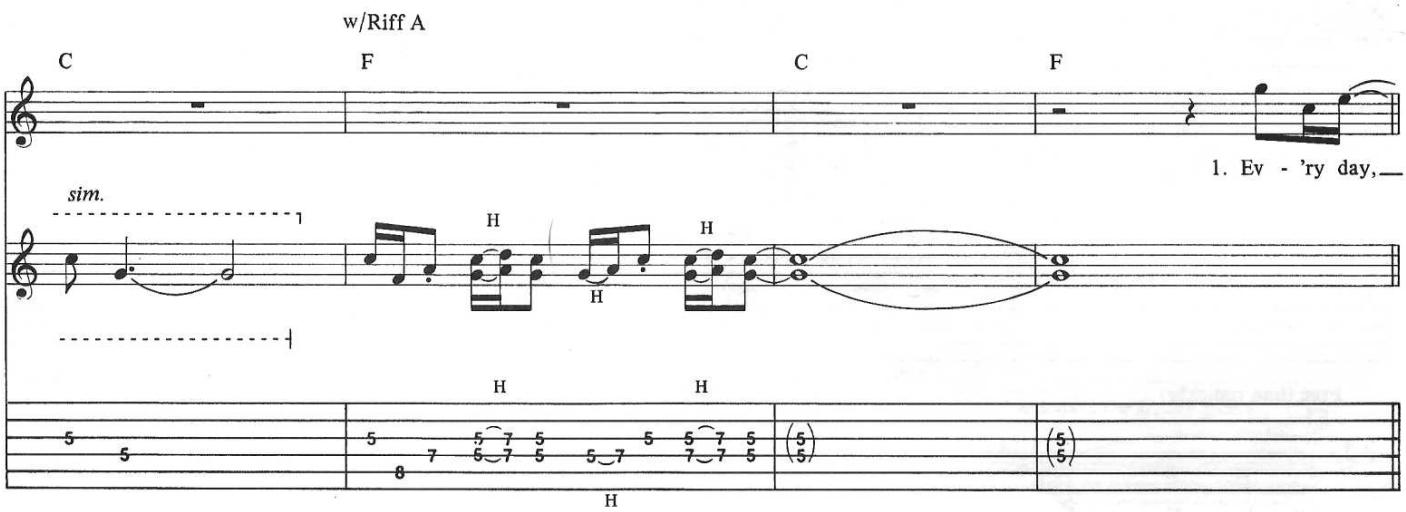
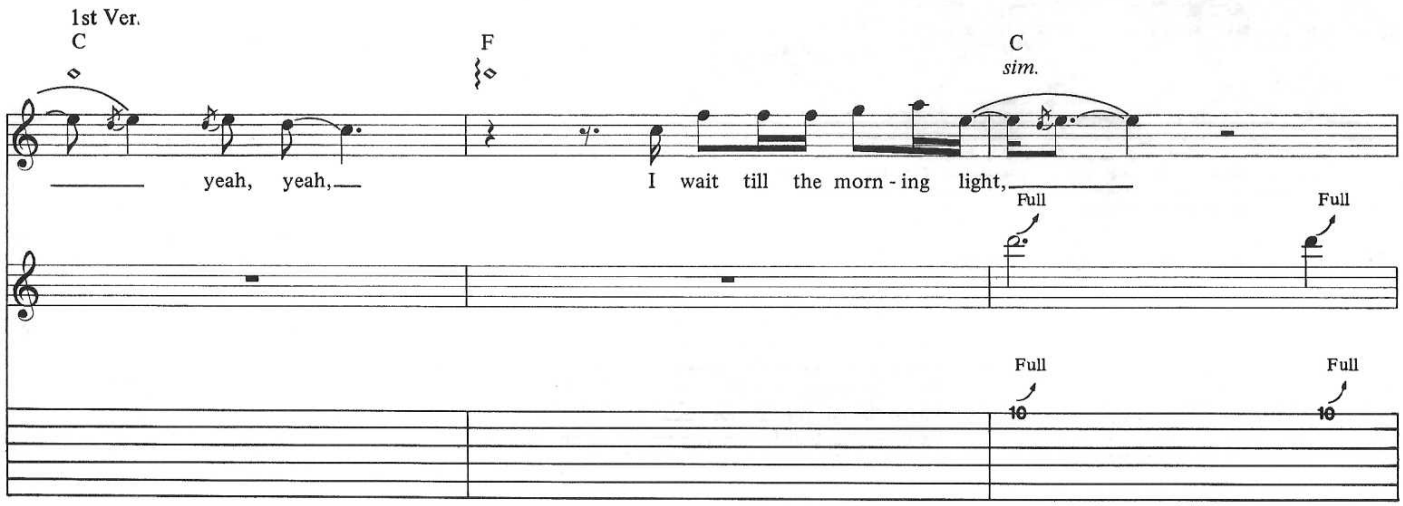
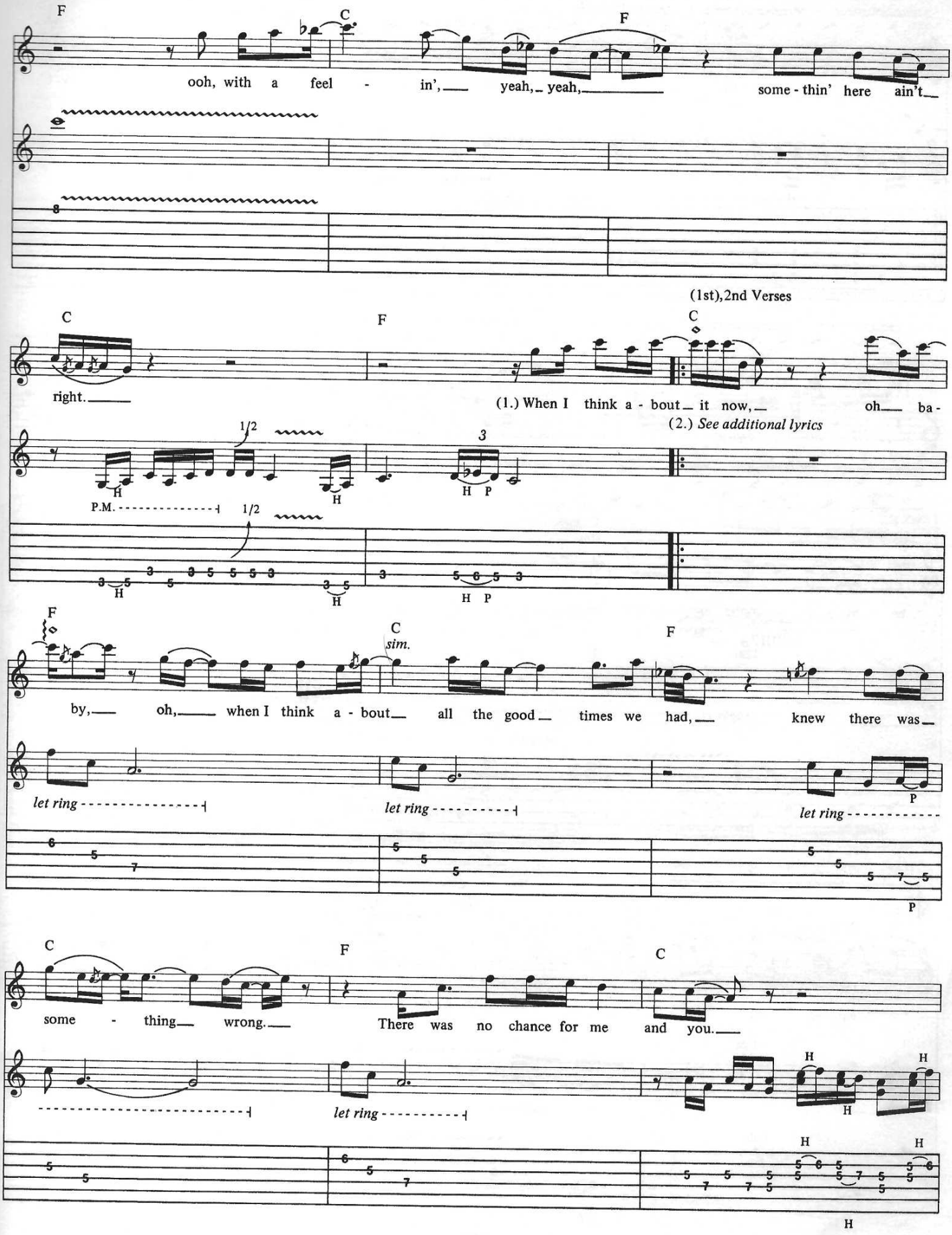
Words and Music by
Jeffrey Keith and Tommy Skeoch

B5 C5 B5 A5 C5 D5 C5
Feel the pow - er, feel the heat, and put your-self in the driv - er's seat.
P.M. P.M. P.M. P.M.
B5 A5 E5 B5 C5
You're in the air, I feel you sur - round me. Ah,
P.M. P.M. P.M. P.M.
B5 A5 B5 D5 A5
do an - y - thing that you want me to. Come on!
P.M. P.M.
Chorus
*w/Rhy. Fig. 1 & Riff A (w/1st note played, not tied)
E5 B5 C5 B5 A5 G5 A5 E5
Rock me! Rock me! Rock me to the top, to the top, ba - by. Rock
*2nd time omit final 1/8 note of each figure.
(Rock!)
B5 C5 1. B5 A5 C5 B5 A5 G5 E5
me! Rock me! And don't ev - er stop, no!
(Rock!)

2.
B5
A5
C5
Interlude
B5 A5 G5 C/A
D/A
Don't ev - er stop.
(Rock!)
Gtr. I
1.
C/A
A5
2.
C/A
C5
Rhy. Fig. 2
Guitar solo
(E5)
G5
A5
E5
G5
A5
Lead gtr.
B5
A5
G5
E5
Full
P
sl.
(cont. in slashes)
(end Rhy. Fig. 2)
E5
G5
A5
G5
E5
H P
w/Rhy. Fig. 2 (2 times)
G5
A5
E5
G5
A5
A.H.
(8va)
P H P

E5 G5 A5 G5
1/2 P Full sl.
E5 G5 A5 E5 1/4 G5 A5 Full
P 1/2 P 1½ P Full sl. 1/4 Full
E5 G5 A5 G5
P Full P Full P 1/2 1½ 1½ 1½ 1½ sl. sl.
3 3
w/Rhy. Fig. 2 (1st 3 bars only)
E5 G5 A5 E5 G5 A5
8va
trem. bar
trem. picking
P Full P Full P 1/2 1½ 1½ 1½ 1½ sl. sl.
w/Rhy. Fig. 1 (w/1st note played, not tied)
8va E5 G5 A5 Full G5 E5
B5 C5 B5 A5
Full trem. bar
C5 B5 A5
8va
G5 A5 E5 B5
w/Slide (slow steady gliss.)
*Fret equivalent if fretboard continued past 22nd fret.
B5 A5 G5 Chorus
w/Rhy. Fig. 1 & Riff A (both 1st 4 bars only)
C5 E5 (3½ times) B5 C5
Oh! Rock me! Rock me!
8va

B5 A5 G5 A5 E5
(Rock!) Rock me to the top, straight to the top, to the top.
B5 C5 B5 A5 G5 A5 E5
Rock me! Rock me! (Rock!) Oh, ba - by, don't you stop!
B5 C5 B5 A5 G5
I want to feel the air, ooh, the air,
(Rock!) B5 C5 B5 A5
A5 E5
wan - na feel the air.
(A5) C5 B5 A5 G5 C5 B5 A5 G5 (Rock!)
Very slowly and freely
Yeah. I wan - na feel the air to - night.
Full (Two gtrs.)
gradual rit.
Full
Free time (quickly)
E5
A.H. L - U - V, love! Ow!
(15ma)
1/2 Full
A.H. 1/2 Full
H P P P

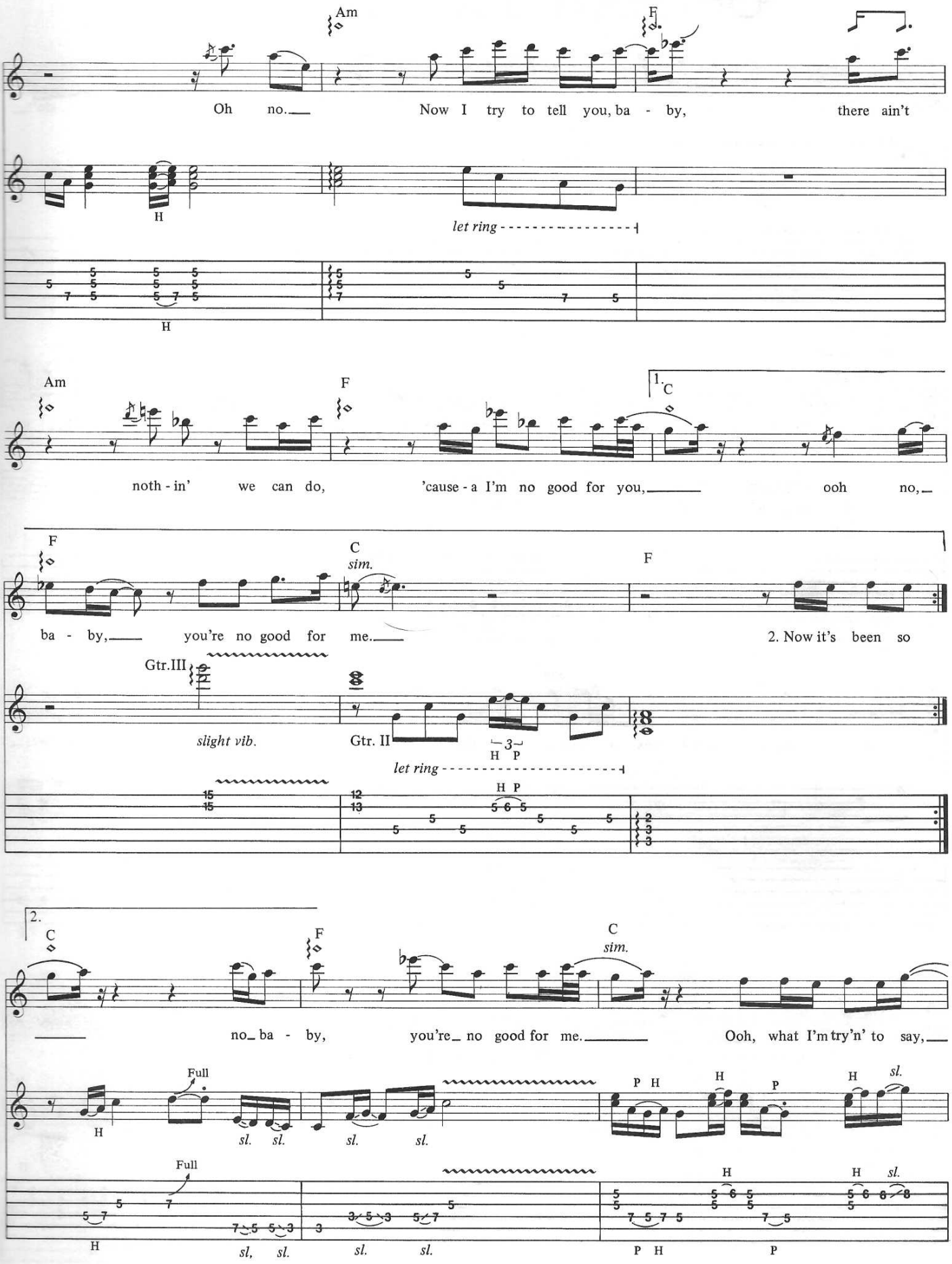
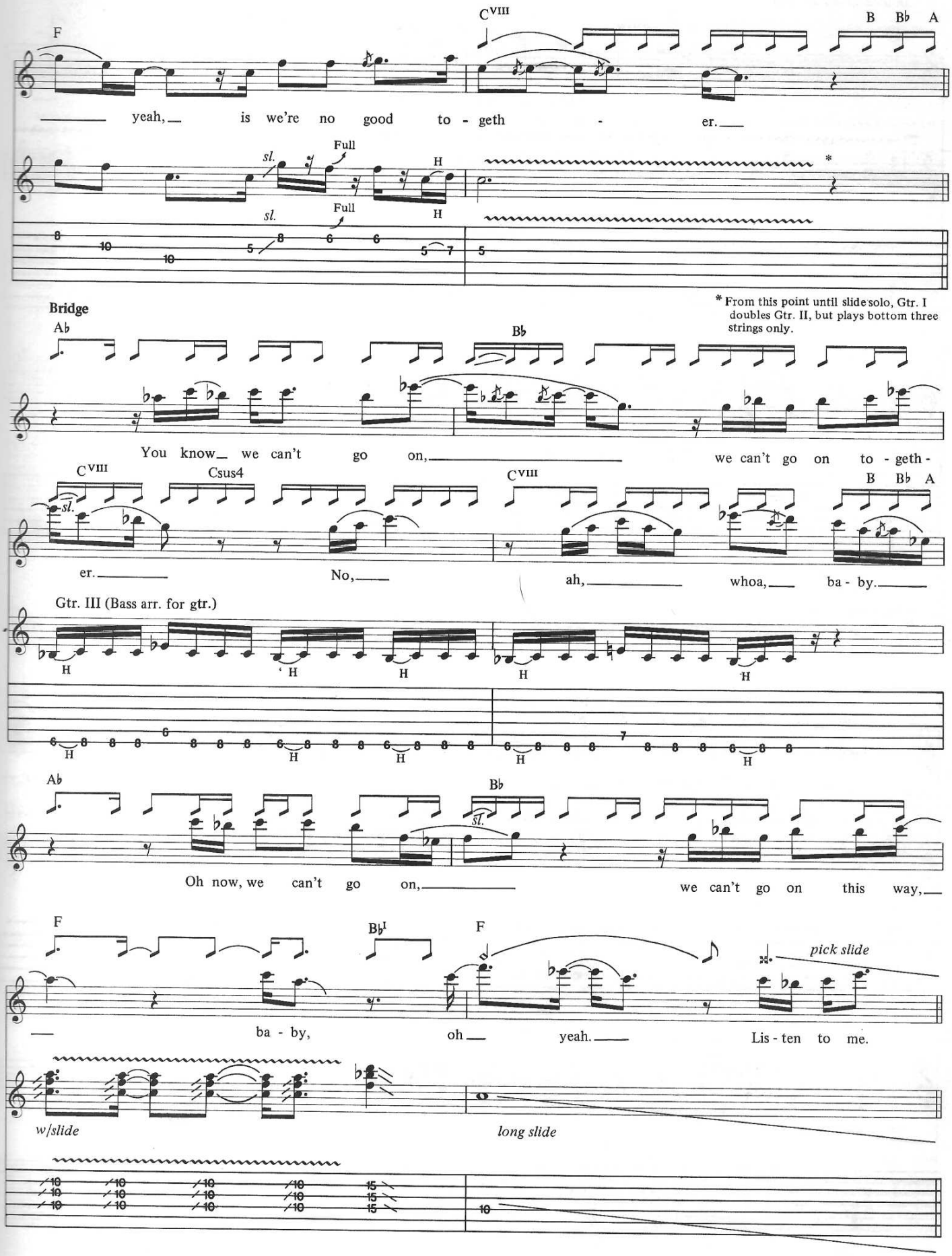
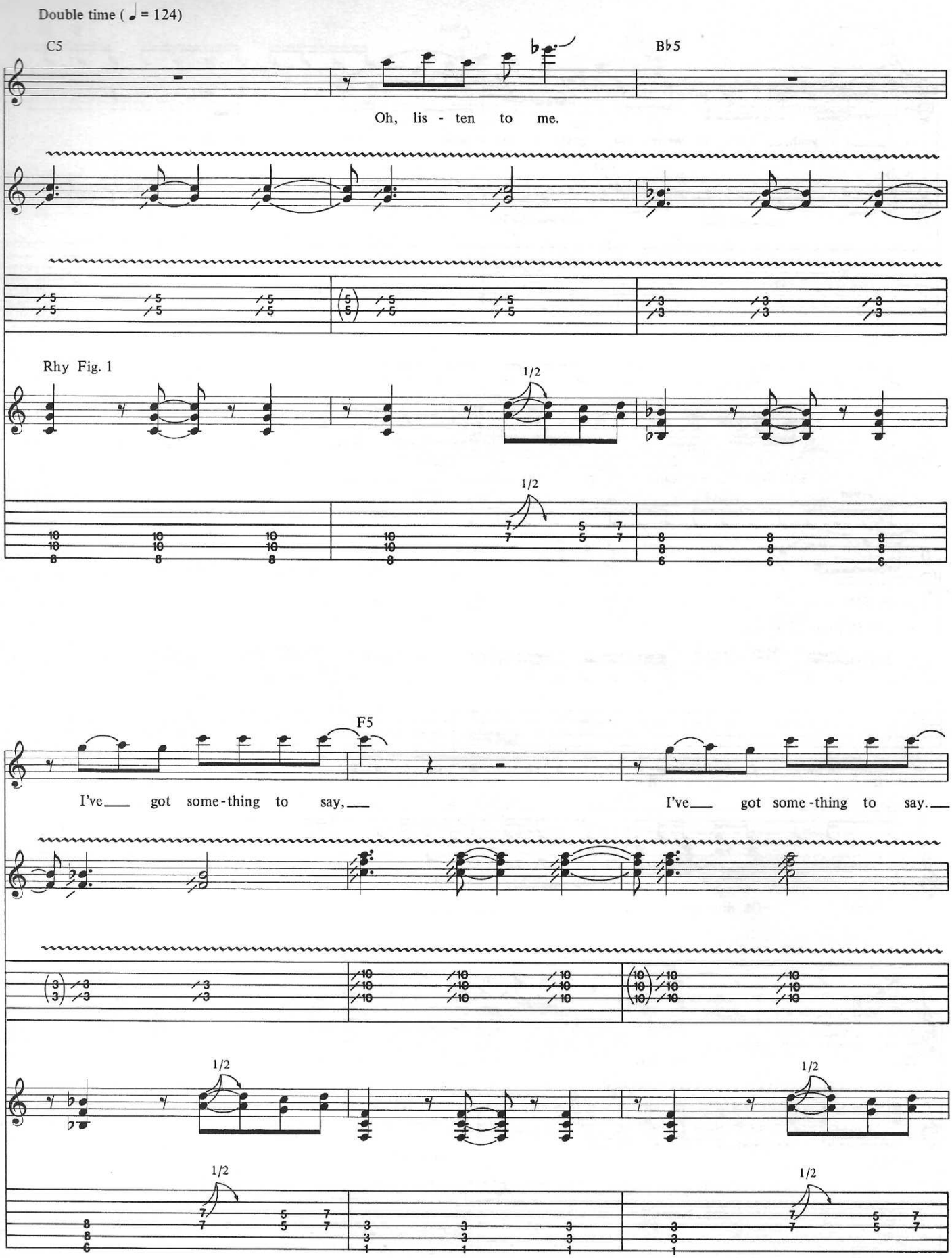
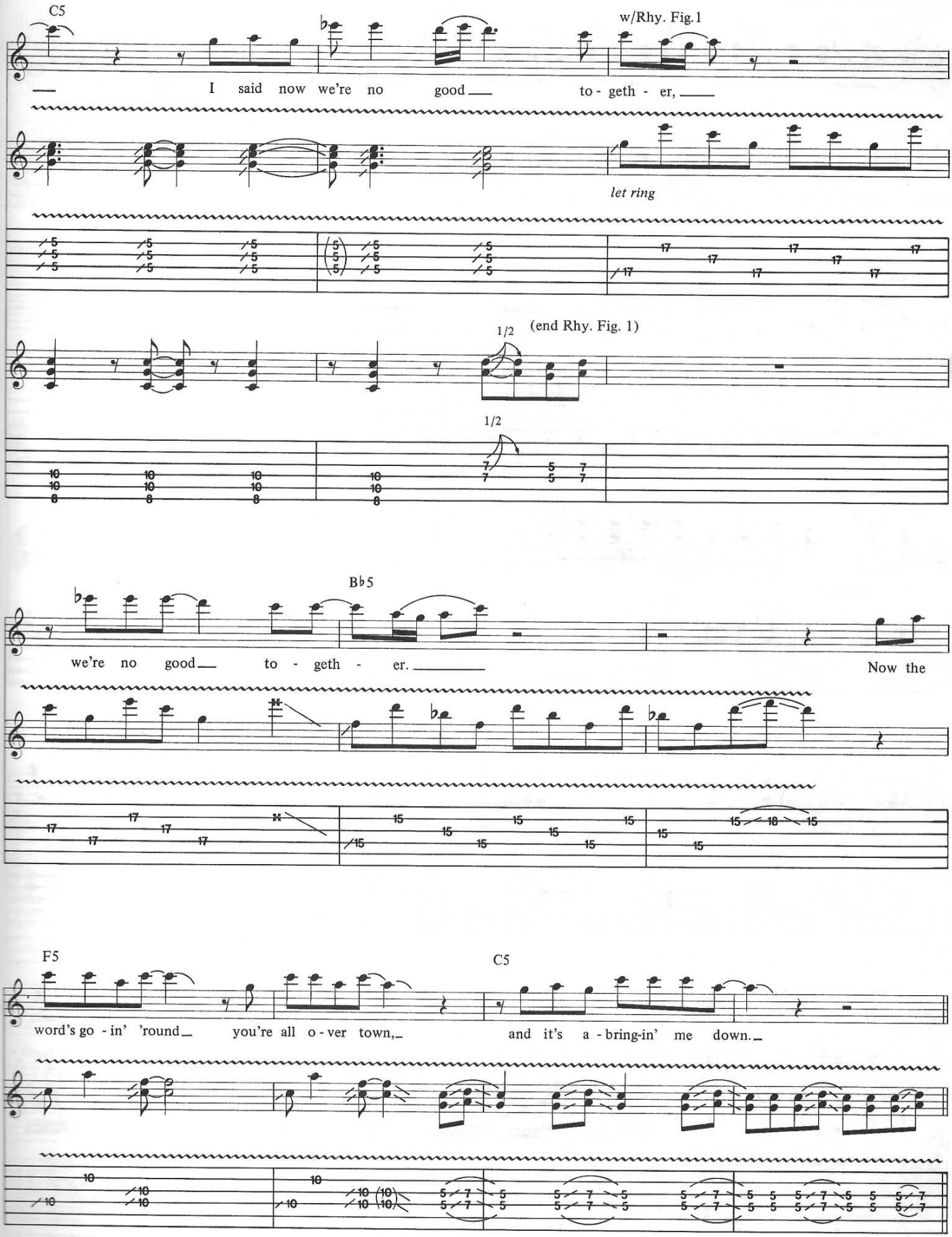
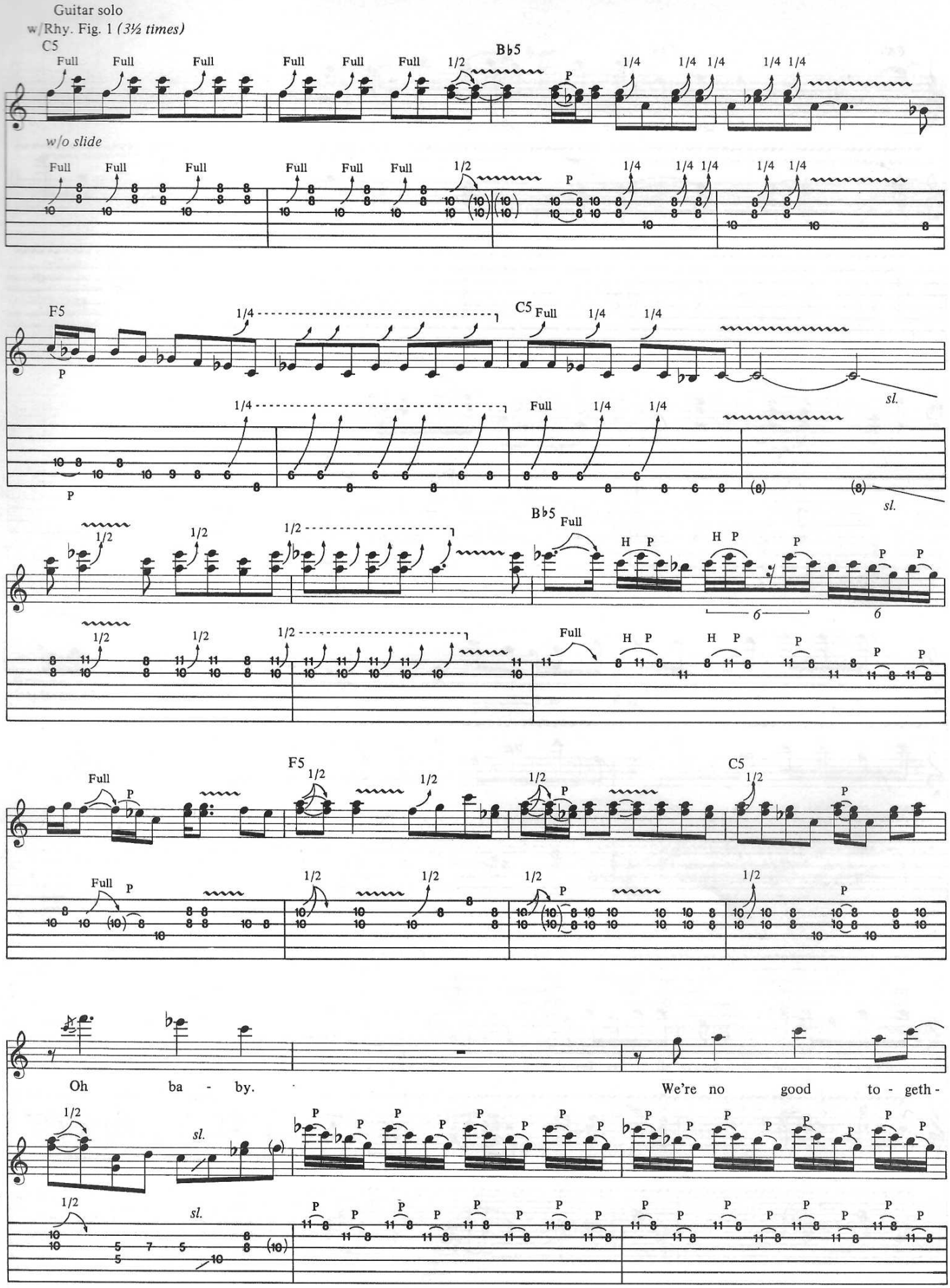
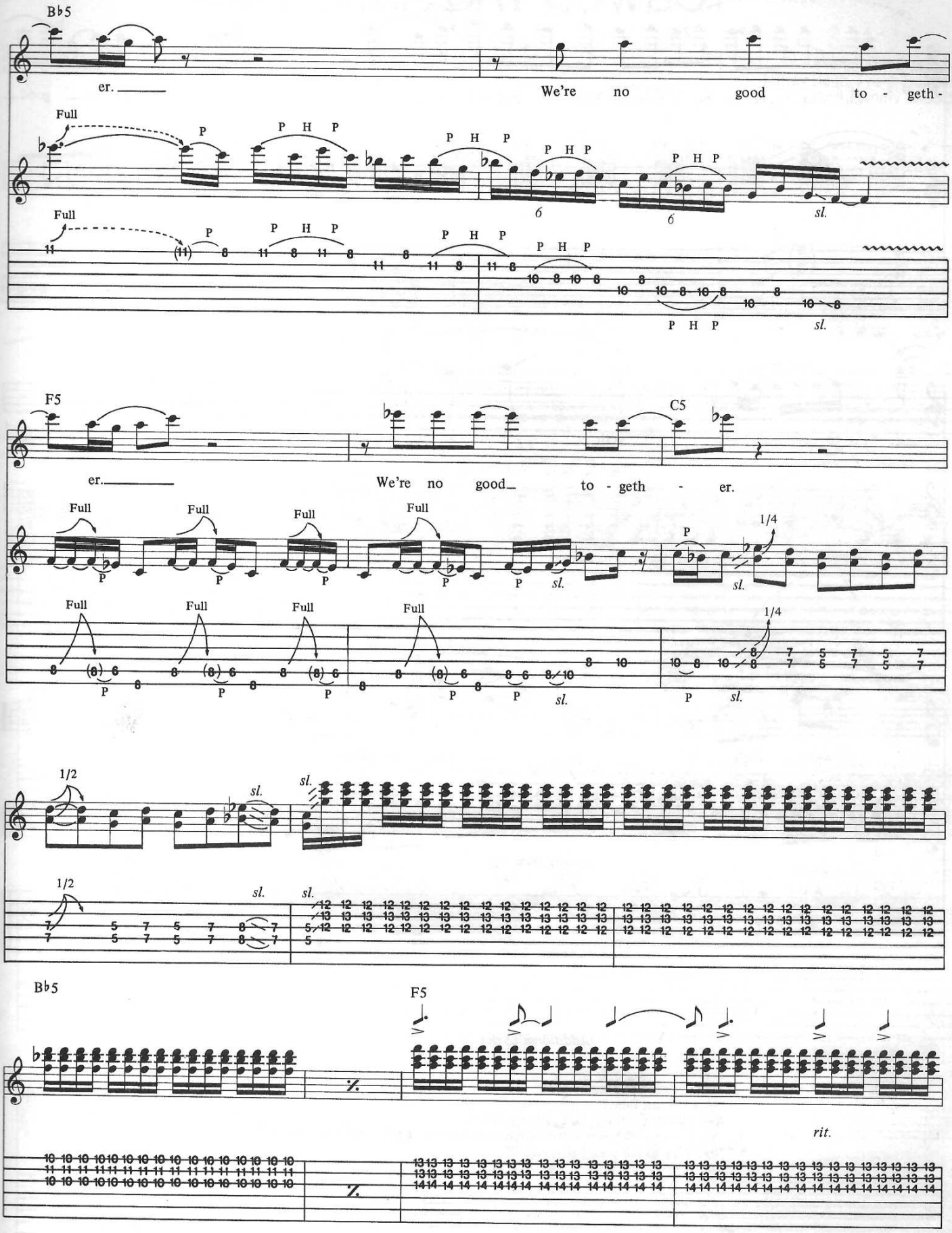
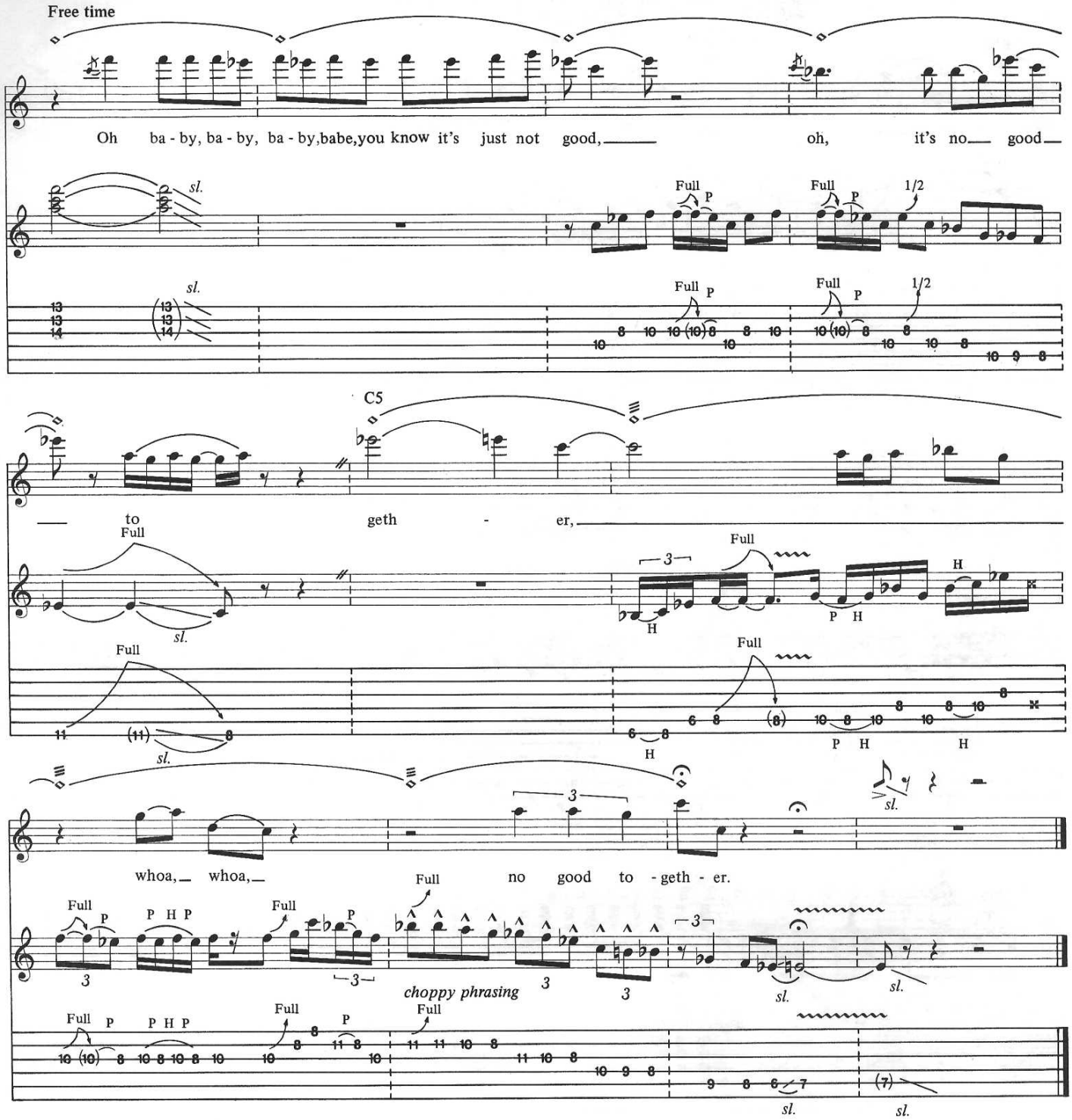
WE'RE NO GOOD TOGETHER

Words and Music by
Jeffrey Keith, Troy Luccketta
and Frank Hannon



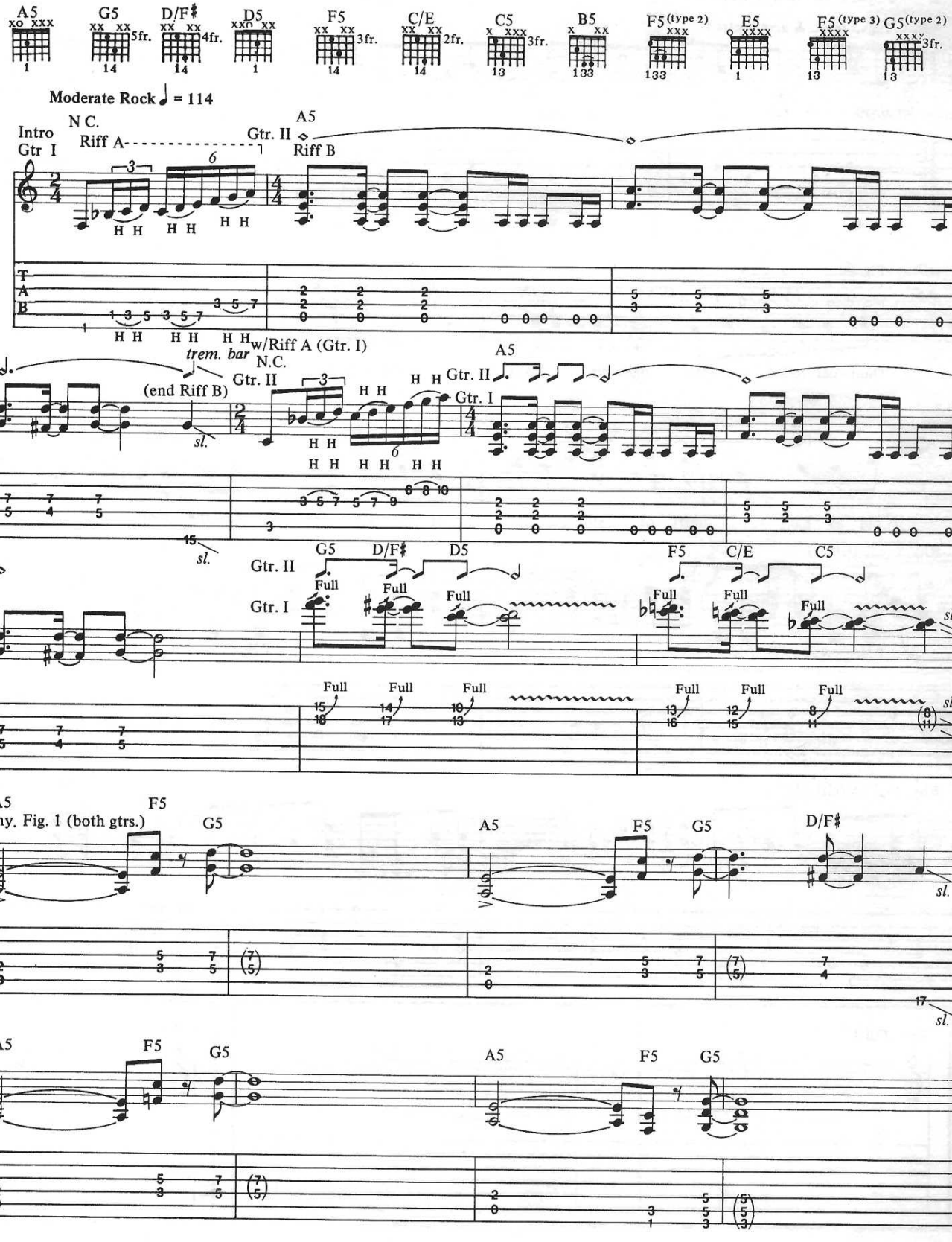
Slow Rock ♩= 62

Intro



F
C
F
ooh, with a feel - in', yeah, yeah, some - thin' here ain't
(1st), 2nd Verses
C
F
C
right.
(1.) When I think a - bout it now, oh ba -
(2.) See additional lyrics
1/2
P.M.
1/2
3
H
H P
F
C
sim.
F
by, oh, when I think a - bout all the good times we had, knew there was
let ring
let ring
let ring
P
P
C
F
C
some - thing wrong.
There was no chance for me and you.
let ring
H
H
H
H
H

Am
F
Oh no.
Now I try to tell you, ba - by, there ain't
H
let ring
Am
F
1. C
noth - in' we can do, 'cause - a I'm no good for you, ooh no,
F
C
sim.
F
ba - by, you're no good for me.
2. Now it's been so
Gtr.III
slight vib.
Gtr. II
H P
let ring
2.
C
F
C
sim.
no ba - by, you're no good for me. Ooh, what I'm try'n' to say,
Full
H
sl. sl. sl. sl.
P H
H
P
H sl.
Full
H
sl, sl. sl. sl.
H
H sl.
P H
P

F
C VIII
B Bb A
yeah, is we're no good to - geth - er.
sl.
Full
H
*
Bridge
* From this point until slide solo, Gtr. I doubles Gtr. II, but plays bottom three strings only.
Ab
Bb
You know we can't go on, we can't go on to - geth -
C VIII
Csus4
er. No, ah, whoa, ba - by.
Gtr. III (Bass arr. for gtr.)
Oh now, we can't go on, we can't go on this way,
Bb I
pick slide
ba - by, oh yeah. Lis - ten to me.
w/slide
long slide

Double time (♩ = 124)
C5
B♭5
Oh, lis - ten to me.
Rhy Fig. 1
1/2
1/2
F5
I've got some-thing to say,
I've got some-thing to say.
1/2
1/2
1/2
1/2

C5
w/Rhy. Fig.1
I said now we're no good to - geth - er,
let ring
1/2
(end Rhy. Fig. 1)
1/2
B♭5
we're no good to - geth - er.
Now the
F5
C5
word's go - in' 'round you're all o - ver town, and it's a - bring-in' me down.

Guitar solo
w/Rhy. Fig. 1 (3½ times)
C5
B♭5
w/o slide
F5
C5
B♭5
F5
C5
Oh ba - by.
We're no good to - geth -
sl.

B♭5
er.
We're no good to - geth -
Full
P H P
sl.
F5
C5
er.
We're no good to - geth - er.
1/4
1/2
B♭5
F5
rit.

Additional Lyrics

2. Now it's been so long, so long
Since the last time I seen your face.
And I'll tell ya, there ain't nobody, baby,
In this whole wide world who could ever take your place, no way, oh no.
Now I try to tell you, baby, *etc.*

MODERN DAY COWBOY

Words and Music by
Jeffrey Keith, Frank Hannon
and Tommy Skeoch

1st, 2nd, 3rd Verses
w/Rhy. Fill 1 *(2 times)*

A5 F/A D/A F/A A5 F/A D/A G

1. Storm-y night_ un-der jet-black skies._____ Bil-ly pulls_____ in-to town._
2.3. *See additional lyrics*

Rhy. Fig. 2 (elec. & acous. gtrs.)

let ring----- *sim.* *sl.*

sl.

w/Rhy. Fig. 2 w/Fill 1

A5 F/A D/A F/A A5 F/A D/A G

Thun-der rolled_ and the light-nin' bolts ___ come crash-in'_ to the ground._____

A5 F/A G5 D A5 F/A D/F♯ G5 E/G♯

Cold as ice, heart of stone,_____ as he walks___ in-to the room_____ with an-

Rhy Fig. 3 (Gtr. I) (end Rhy. Fig 3)

P.M.----- P.M.--- P.M.--- P.M.-----

Rhy. Fig. 3A (Gtr. II) (end Rhy. Fig. 3A)

P.M.--- P.M.--- P.M.--- P.M.----- *sl.*

sl.

Rhy. Fill 1

mf

Fill 1

steady gliss.

***f* pick slide**
w/distortion

w/Rhy. Figs. 3 & 3A (both 1st 3 bars only)

A5 F/A G5 D A5 F/A

oth - er man who was feel - in' the same way. All hell's break - in' loose!

Gtrs. I & II

D/F♯ G5 B5 Pre-chorus F5(type 2) B5

Bang, bang, shoot 'em up. Bang, bang,

(Overdub gtr.)

P

P

(F) (G)

blow you a - way!

P

H H H

w/Rhy. Figs. 3 & 3A (both 1st 3 bars only) 1st & 2nd times
w/Rhy. Figs. 3 & 3A (complete) 3rd time

3rd time to Coda I

D/F♯ G5 E/G♯ A5 F/A G5 D

day. Come on, sun - down, don't be hang - in' 'round, 'cause the

A5 F/A (2nd time) 1. E5

w/Rhy. Fig. 2 (1st 3 bars only) & Rhy. Fill 1

A5 F/A

cow - boy - 'll blow you a - way. Yeah.

D/A F/A A5 F/A

w/Rhy. Fill 2

E/A

2. N.C. (E7) *steady gliss.*

H P H P *sim.* *sl.* H P *sim.* *sl.* H P H P *sim.* *sl.* Full

6 6 6 6 6 6

H P H P *sim.* *sl.* H P *sim.* *sl.* H P H P *sim.* *sl.* Full

7 9 7 9 7 9 7 9 7 9 7 9 7 9 13 9 13 9 13 9 13 9 13 13 16 13 16 13 16 13 16 13 16 13 19

6 6 6 6 6 6

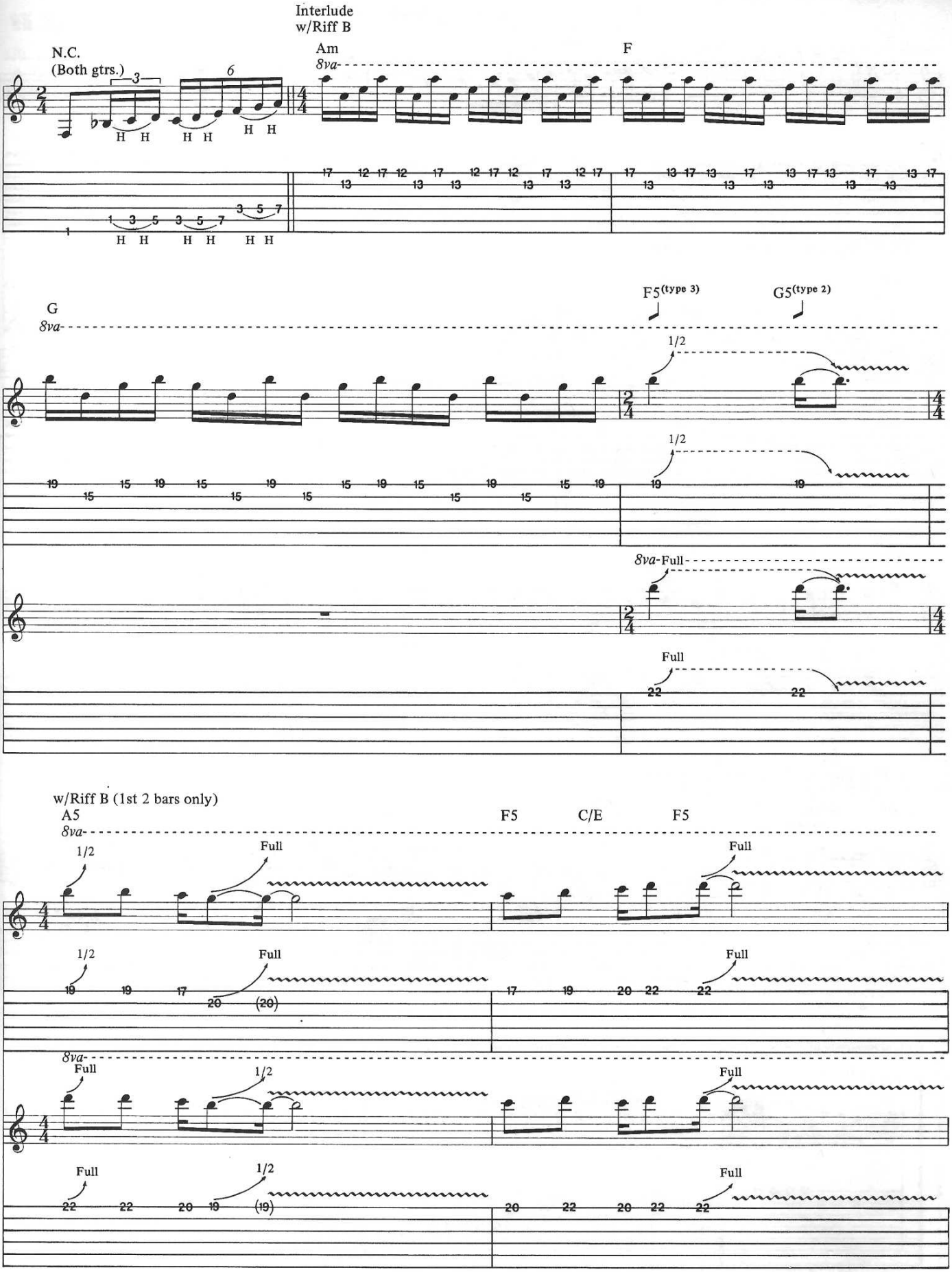
P H P H *sim.* *sl.*

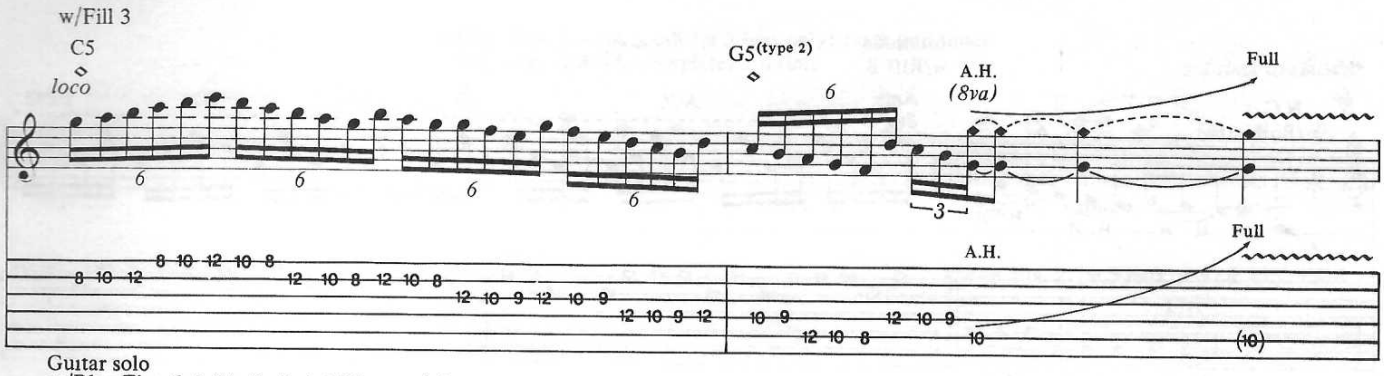
7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 11

P H P H *sim.* *sl.*

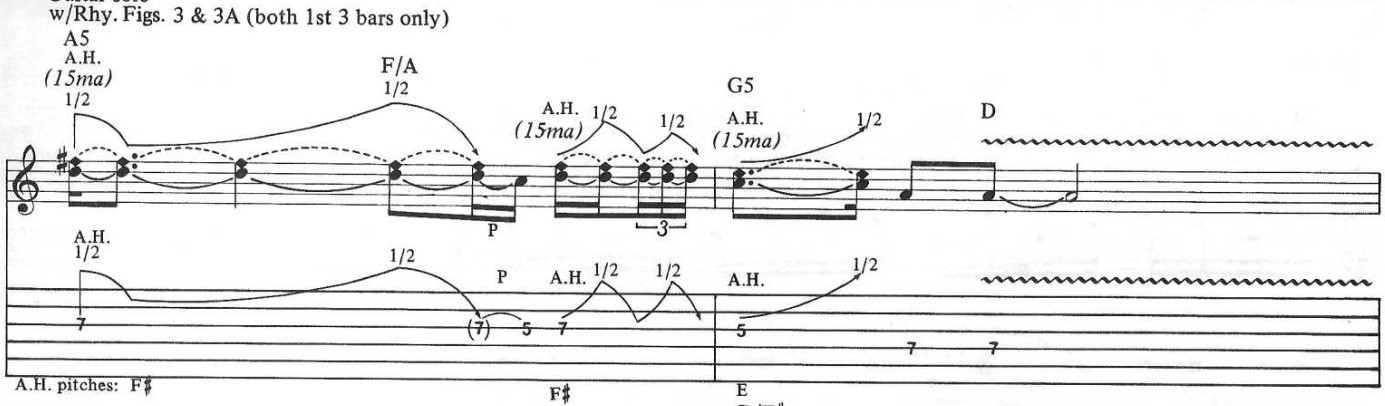
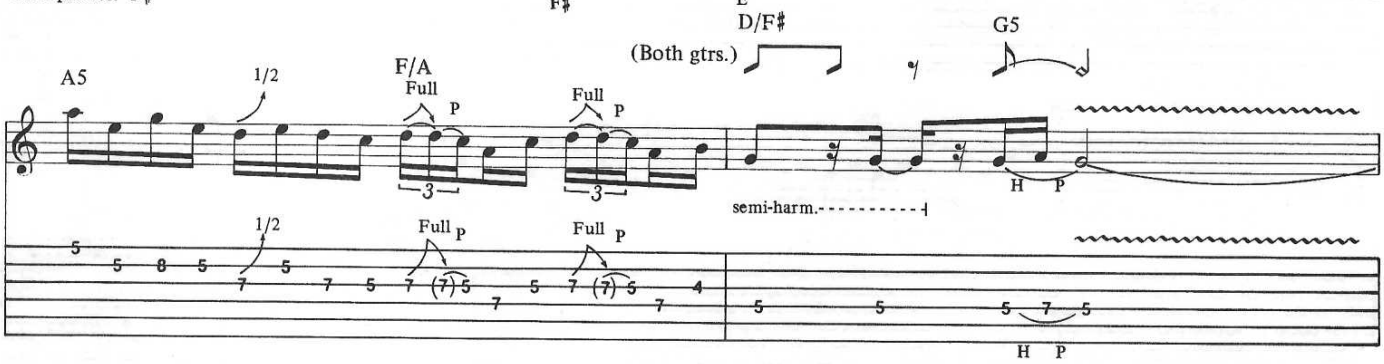
Rhy. Fill 2

let ring

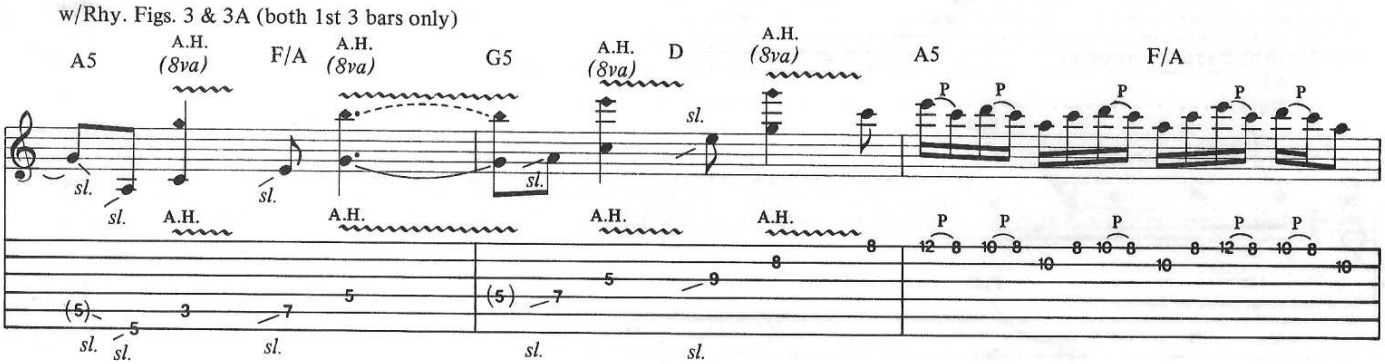
0 0 1 2

Interlude
w/Riff B
N.C.
(Both gtrs.)
Am
F
8va
G
F5(type 3)
G5(type 2)
1/2
8va-Full
Full
w/Riff B (1st 2 bars only)
A5
F5
C/E
F5
H H

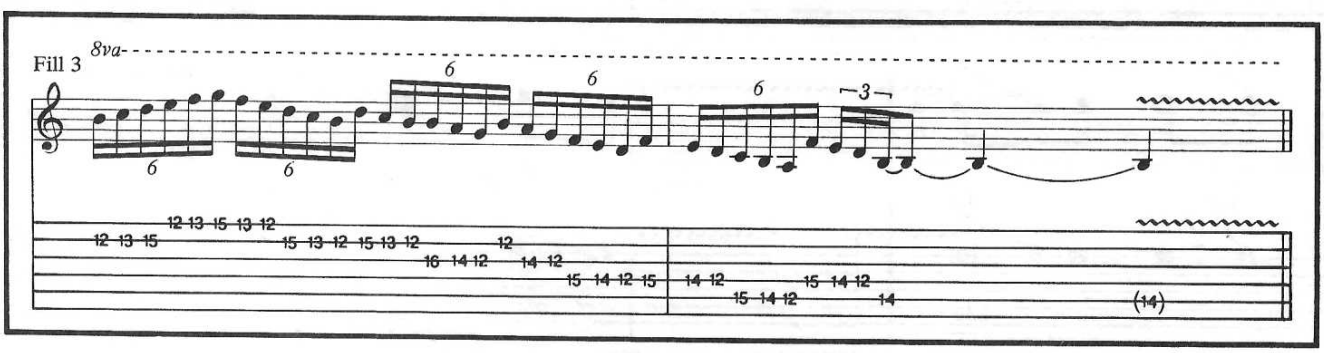


Guitar solo
w/Rhy. Figs. 3 & 3A (both 1st 3 bars only)



w/Rhy. Figs. 3 & 3A (both 1st 3 bars only)





E5

8va

Gtr. I

H P H P sim.

H P sim.

H P sim.

Full

H P H P sim.

H P sim.

H P sim.

Full

Gtr. II

H P H P sim.

H P sim.

H P sim.

sl.

H P H P sim.

H P sim.

H P sim.

sl.

w/Rhy. Fill 3 1st time
w/Rhy. Fill 4 2nd time
N.C. (Am)

Acous. gtr.

mf

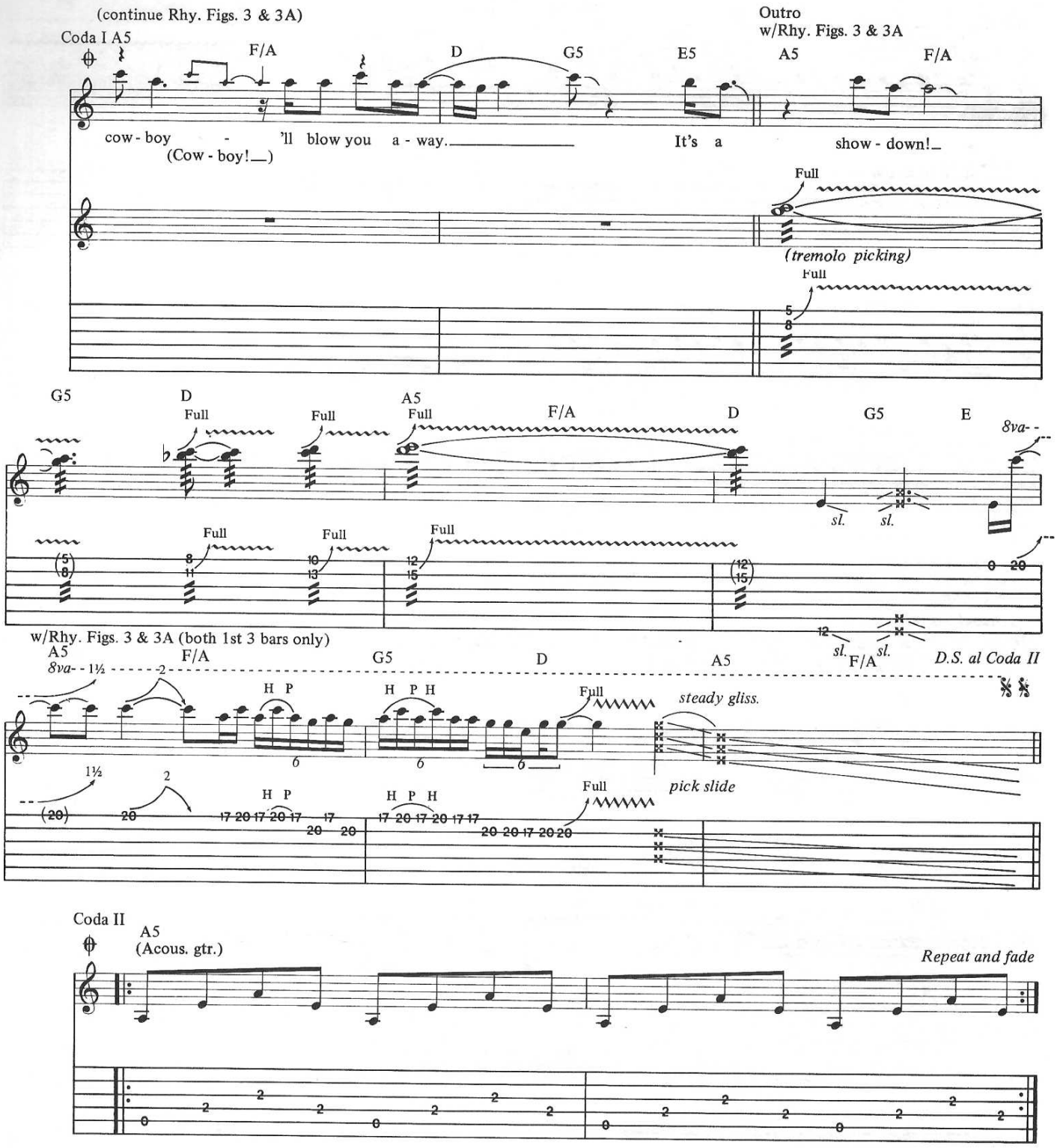
1st time D.S. al Coda I
2nd time to Coda II

(F/A) (A5) (D5/A) (C) (G/B)

Rhy Fill 3

Rhy. Fill 4

*

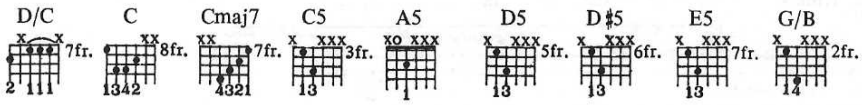
*Sustain A till end of song.

Additional Lyrics

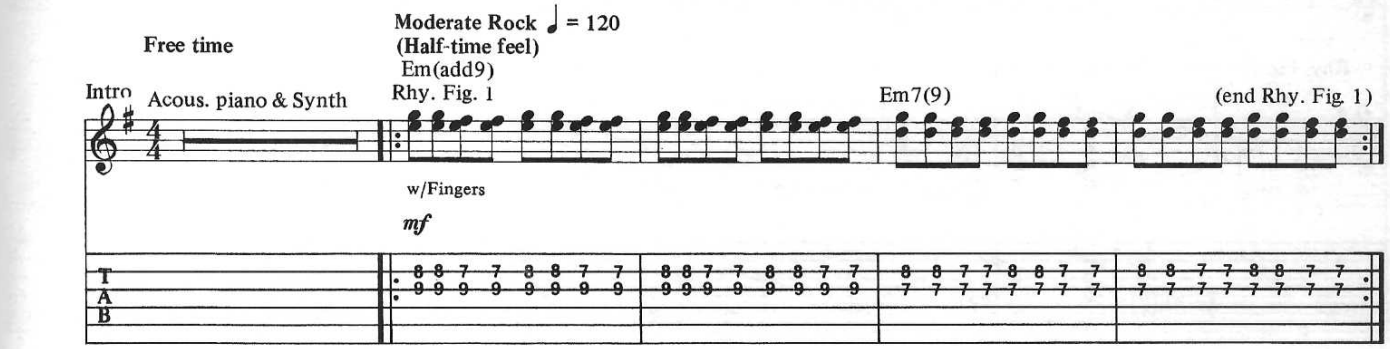
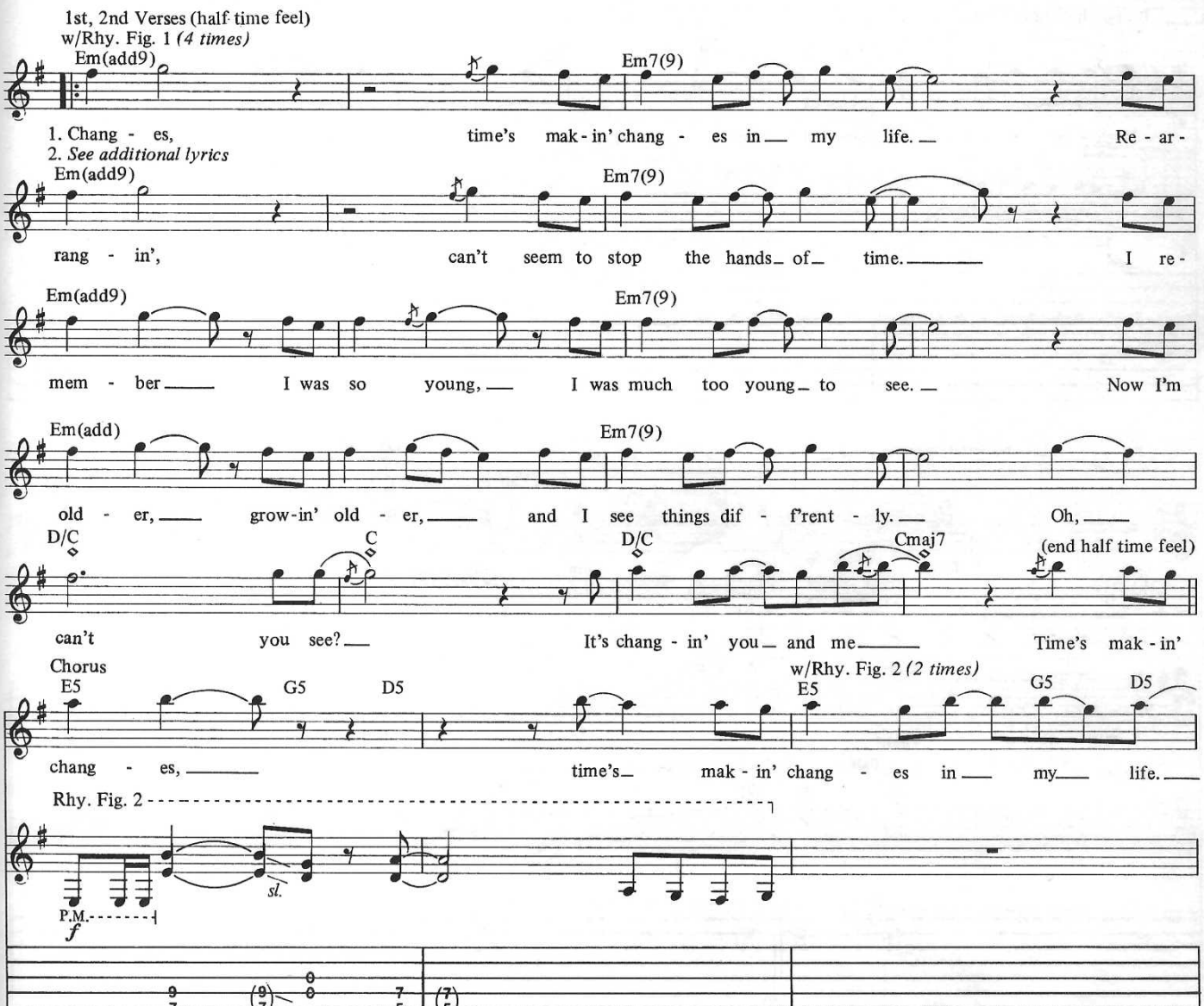
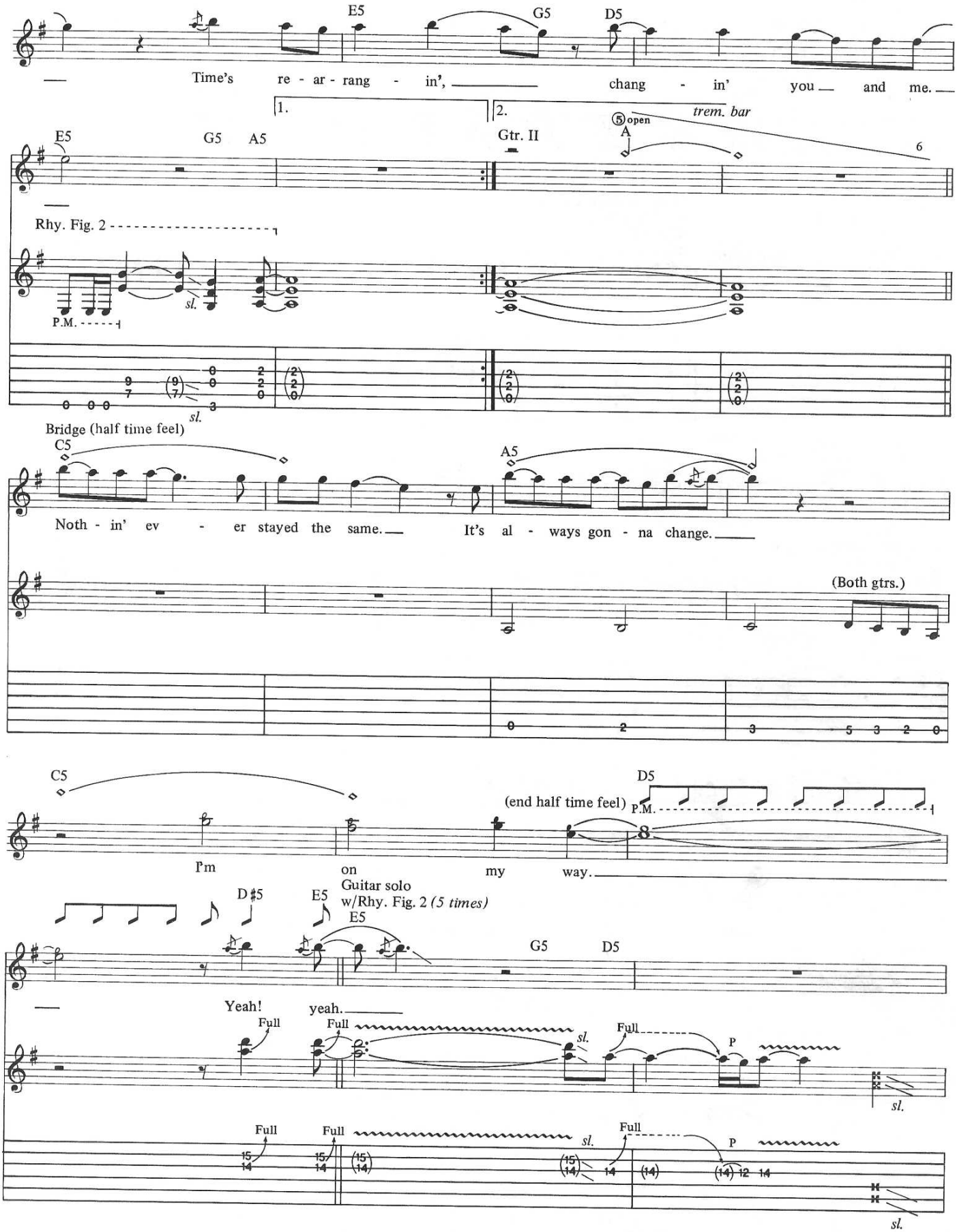
2. Al Capone and Bad Boy Jones on the wrong side of the law.
Johnny D. and his company, always first to the draw.
Gangster lean, feelin' so mean, tryin' to take more than their share.
'Cause all they saw was ruling it all. The scent of blood was in the air. *(To Pre-chorus)*

3. So here we are and we've come this far but it's only getting worse.
The foreign lands, with their terrorist demands, only cause the good to hurt.
The U.S.A., the U.S.S.R., with their six-guns to their sides.
I see the message written on the wall. Too much anger deep inside. *(To Pre-chorus)*

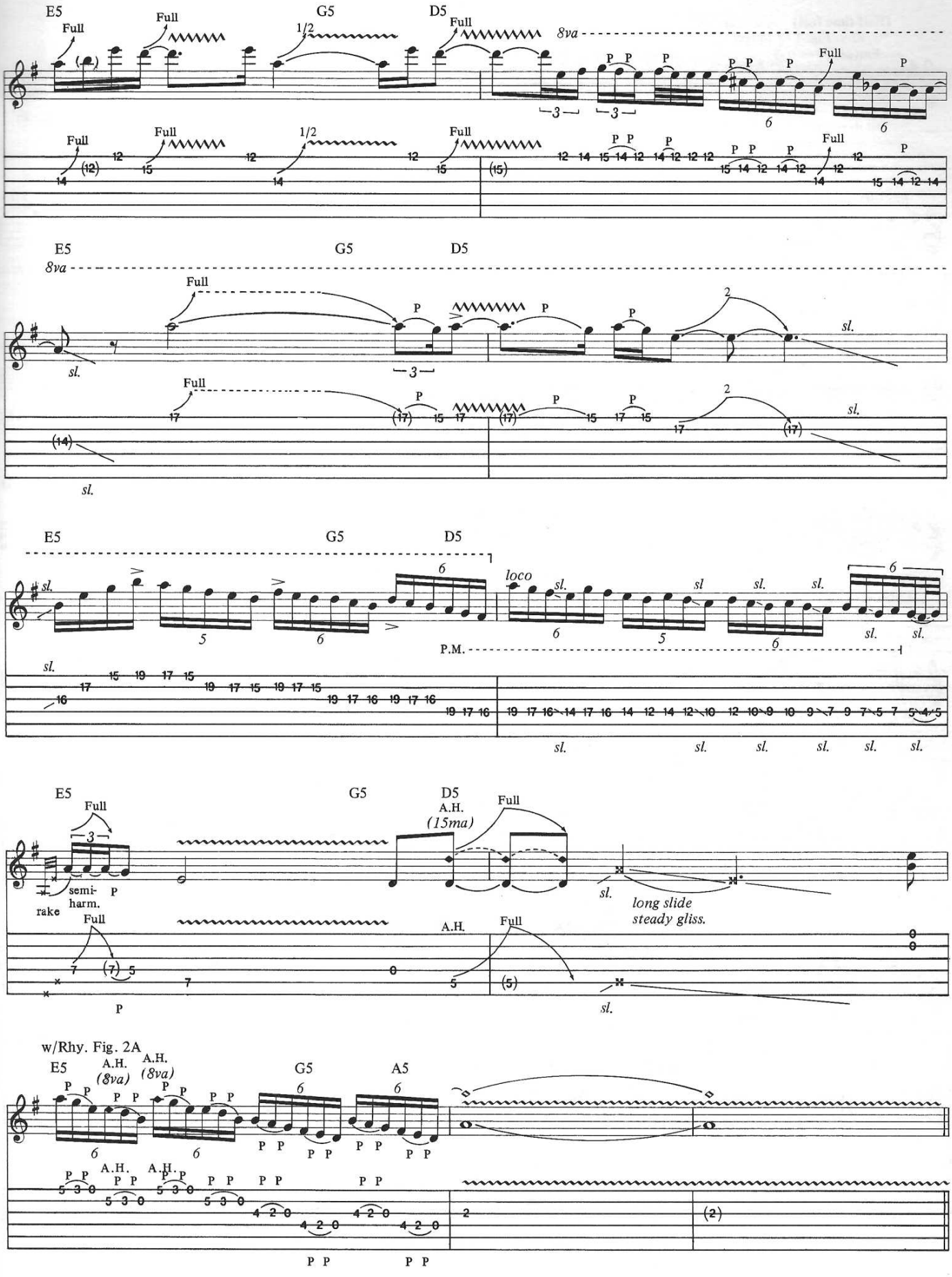
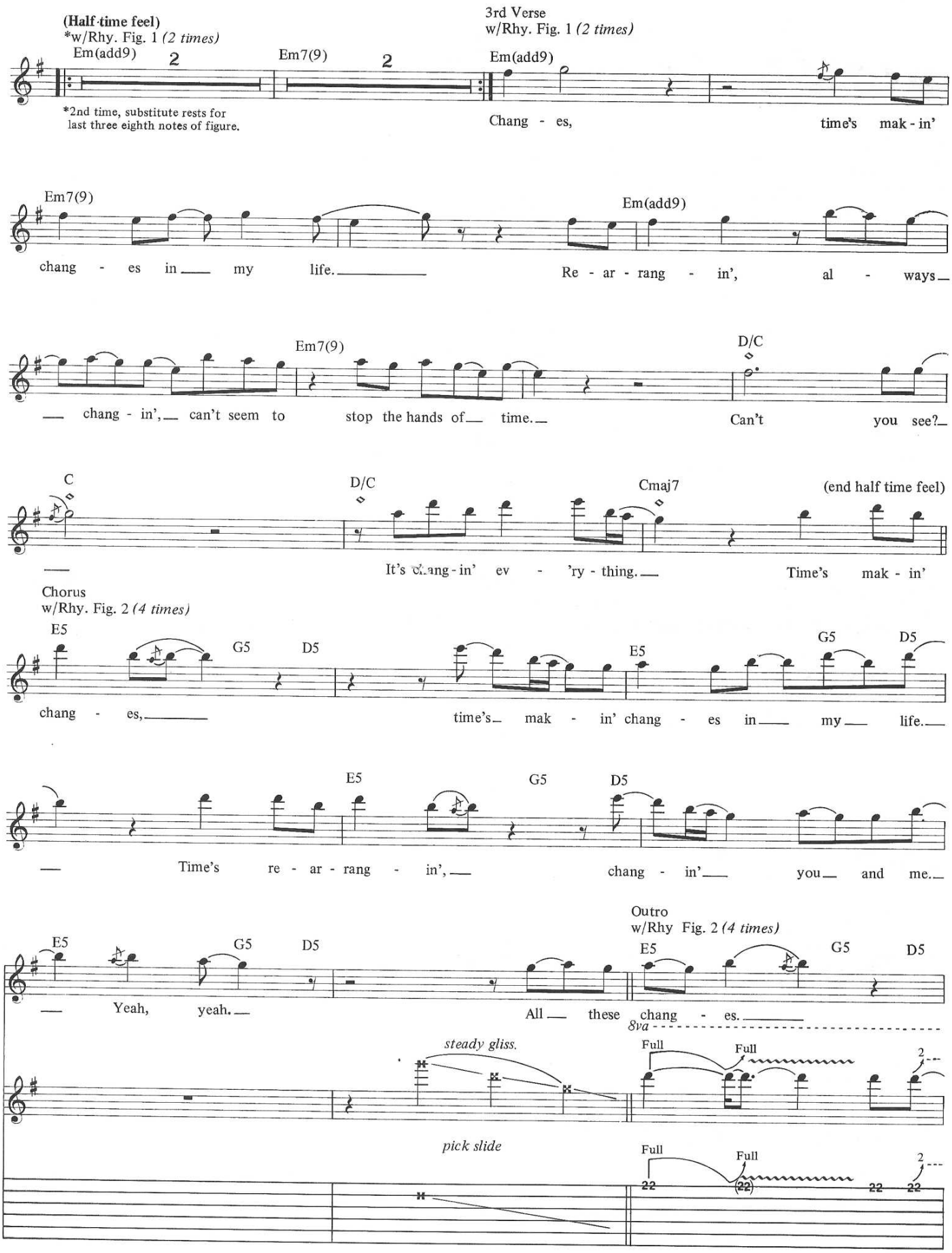
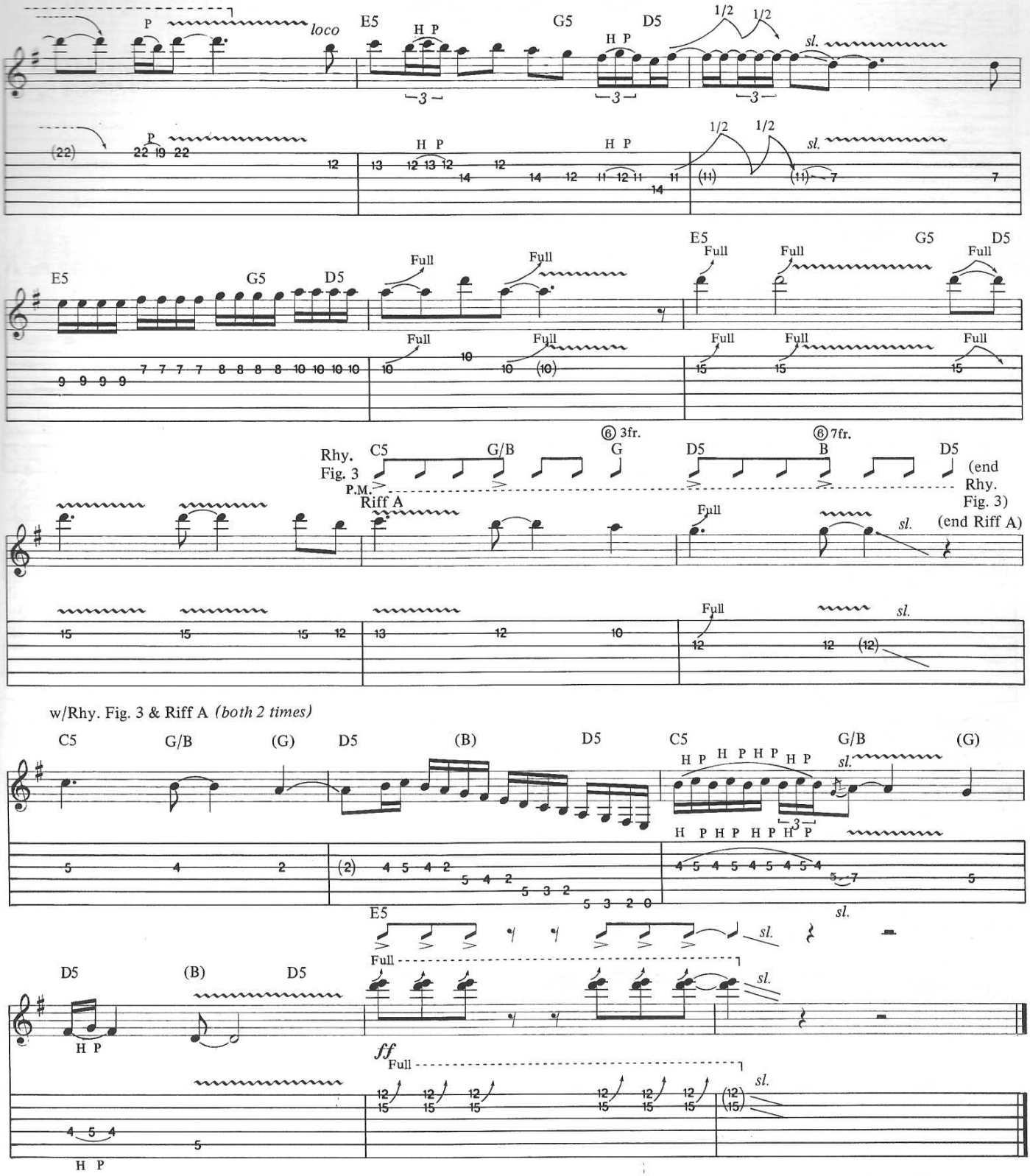
CHANGES

Words and Music by
Jeff Keith, Tommy Skeoch,
Frank Hannon, Brian Wheat
and Troy Luccketta





E5
G5
D5
Time's re - ar - rang - in', chang - in' you and me.
1.
2.
trem. bar
E5
G5
A5
Gtr. II
5 open
A
6
Rhy. Fig. 2
P.M.
sl.
Bridge (half time feel)
C5
A5
Noth - in' ev - er stayed the same. It's al - ways gon - na change.
(Both gtrs.)
C5
D5
(end half time feel)
P.M.
I'm on my way.
Guitar solo
w/Rhy. Fig. 2 (5 times)
D♯5
E5
E5
G5
D5
Yeah! yeah.
Full
Full
sl.
Full
P
sl.
Full
Full
sl.
Full
P
sl.


E5
G5
D5
Full
1/2
8va
P
sl.
loco
P.M.
A.H.
(15ma)
semi-
harm.
rake
long slide
steady gliss.
w/Rhy. Fig. 2A
A5
(8va)

(Half-time feel)
*w/Rhy. Fig. 1 (2 times)
Em(add9)
2
Em7(9)
2
*2nd time, substitute rests for last three eighth notes of figure.
3rd Verse
w/Rhy. Fig. 1 (2 times)
Em(add9)
Chang - es,
time's mak - in'
Em7(9)
chang - es in my life.
Em(add9)
Re - ar - rang - in', al - ways
Em7(9)
chang - in', can't seem to stop the hands of time.
D/C
Can't you see?
C
D/C
It's chang - in' ev - 'ry - thing.
Cmaj7
(end half time feel)
Time's mak - in'
Chorus
w/Rhy. Fig. 2 (4 times)
E5
G5
D5
chang - es,
time's mak - in' chang - es in my life.
Time's re - ar - rang - in', chang - in' you and me.
Outro
w/Rhy Fig. 2 (4 times)
Yeah, yeah.
All these chang - es.
8va
steady gliss.
pick slide
Full
22
(22)

Additional Lyrics

2. Faces, strange faces, cloud my mind.
Empty traces make it hard for me to find.
Somewhere in the distance is there someone who awaits
For that moment? I am taken over by the hands of fate.
Can't you see? The world is changin' me. *(To Chorus)*

LITTLE SUZI

Words and Music by
James Diamond and Anthony Hymas

Tuning for Acous. Gtrs. I & II:
① = D ④ = D
② = A ⑤ = A
③ = G ⑥ = D

A G5 D D5 A5 Em D/F♯

Moderately slow ♩= 82

D

Rhy. Fig. 1 (Acous. Gtr. I)

Intro

(end Rhy. Fig. 1)

*Let notes ring whenever possible.

w/Rhy. Fig. 1

Acous. Gtr. II

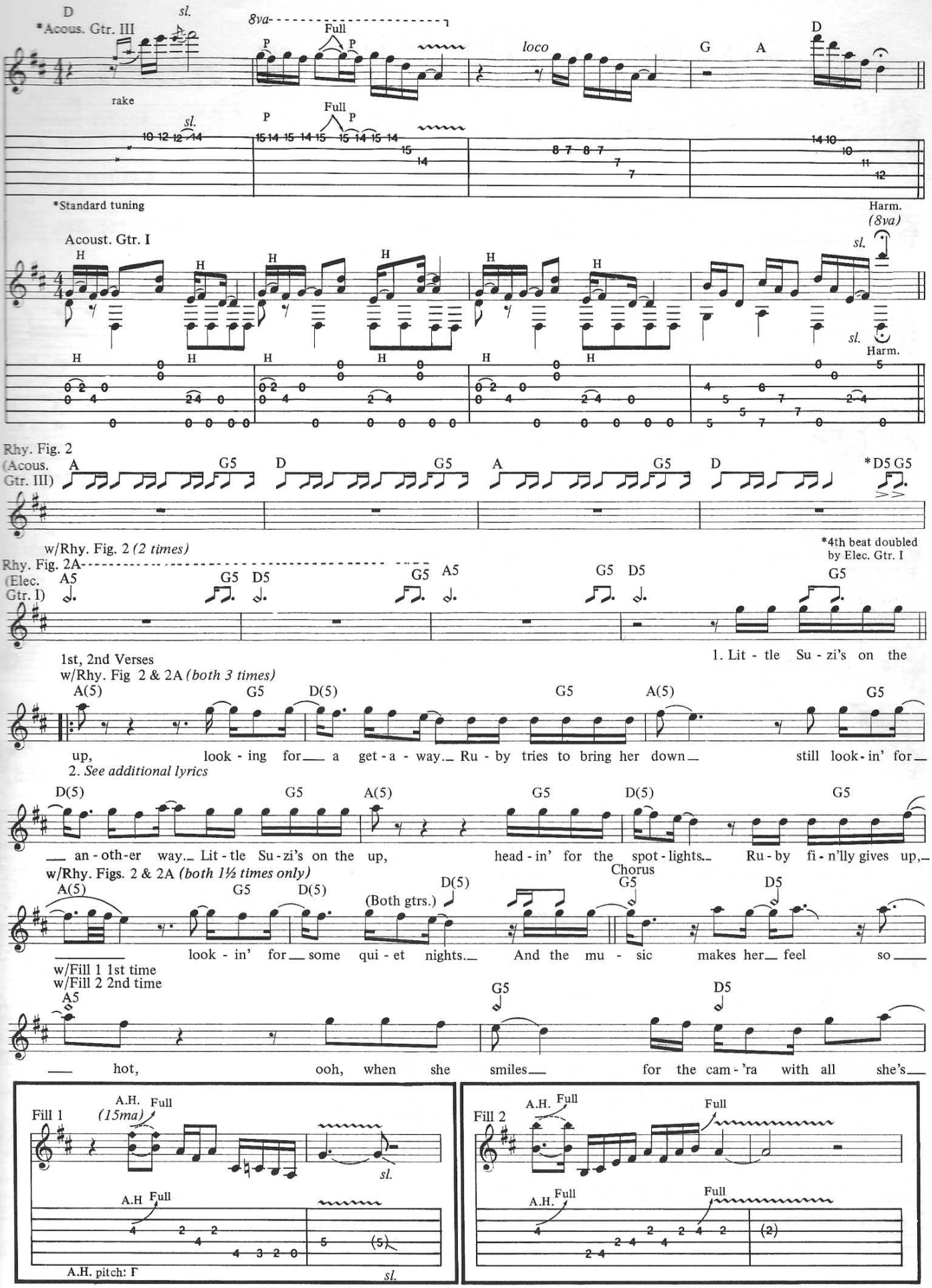
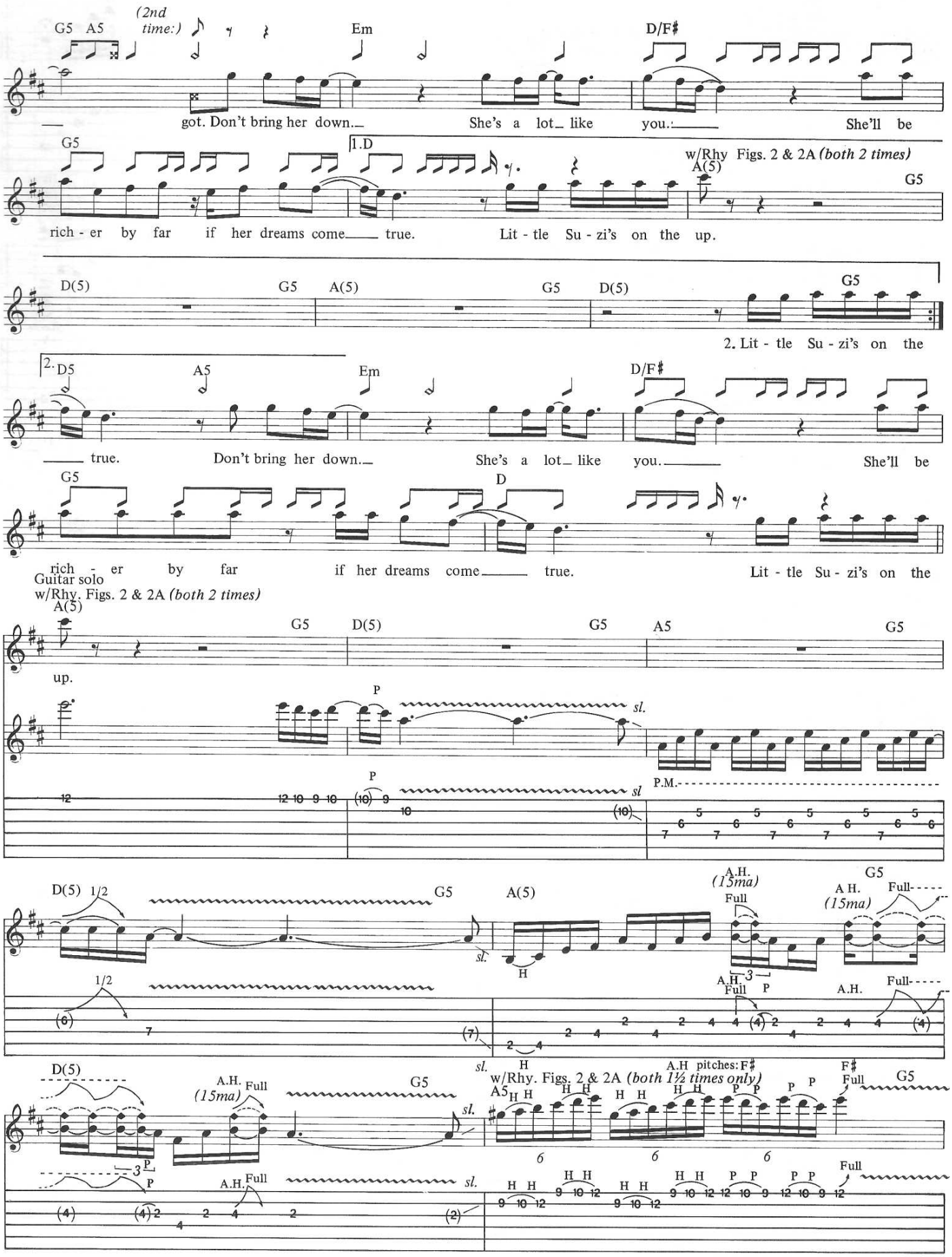
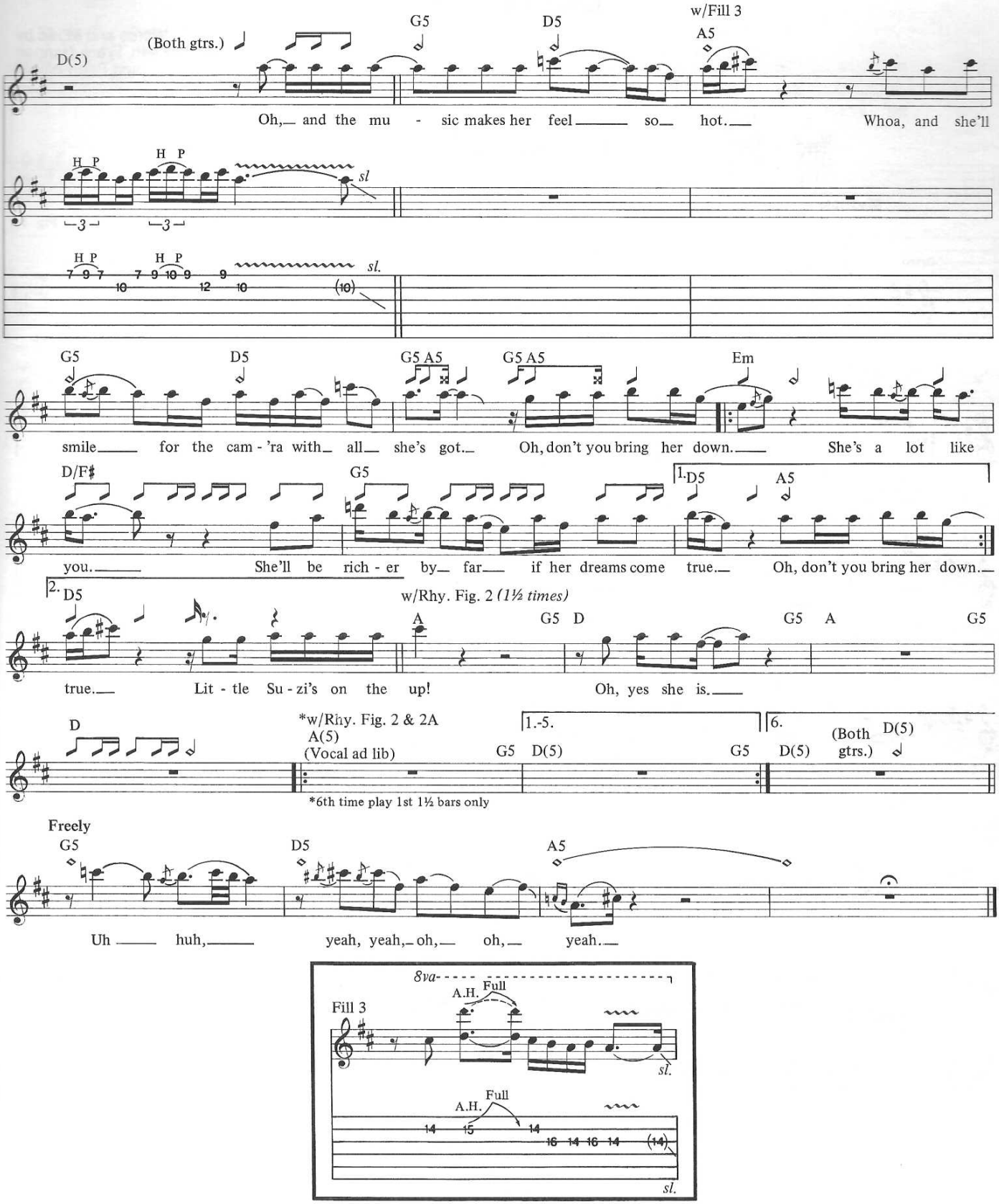
Harm.

G A D

Bm Bm/A E/G♯

Acous. Gtr. I

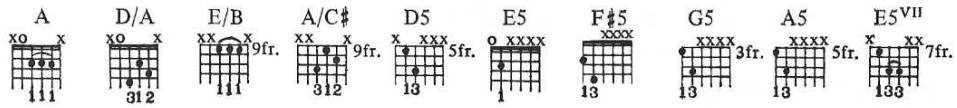
A7sus4 A7 A7sus2 A7 A7sus4 A7

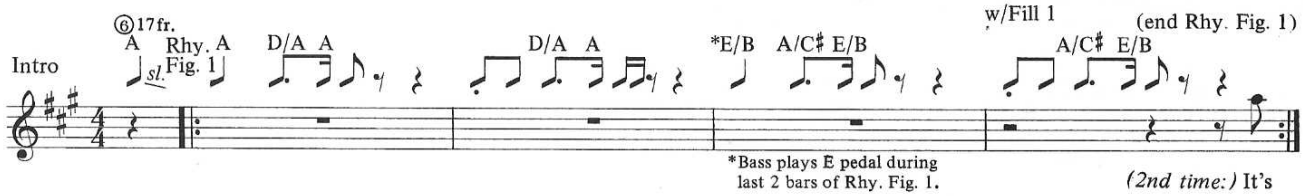
grad. rit.

D
*Acous. Gtr. III
sl.
8va
Full
P
loco
G
A
D
rake
*Standard tuning
Harm.
(8va)
Acoust. Gtr. I
H
Rhy. Fig. 2
(Acous. Gtr. III)
A
G5
D
*D5 G5
w/Rhy. Fig. 2 (2 times)
*4th beat doubled by Elec. Gtr. I
Rhy. Fig. 2A
(Elec. Gtr. I)
A5
G5 D5
1. Lit - tle Su - zi's on the
1st, 2nd Verses
w/Rhy. Fig 2 & 2A (both 3 times)
A(5)
D(5)
up, look - ing for a get - a - way. Ru - by tries to bring her down still look - in' for
2. See additional lyrics
an - oth - er way. Lit - tle Su - zi's on the up, head - in' for the spot - lights. Ru - by fi - n'lly gives up,
w/Rhy. Figs. 2 & 2A (both 1½ times only)
(Both gtrs.)
Chorus
look - in' for some qui - et nights. And the mu - sic makes her feel so
w/Fill 1 1st time
w/Fill 2 2nd time
hot, ooh, when she smiles for the cam - 'ra with all she's
Fill 1
A.H.
(15ma)
A.H pitch: F
Fill 2

(2nd time:)
G5 A5
Em
D/F♯
got. Don't bring her down. She's a lot like you. She'll be
G5
1.D
w/Rhy Figs. 2 & 2A (both 2 times)
A(5)
G5
rich - er by far if her dreams come true. Lit - tle Su - zi's on the up.
D(5) G5 A(5) G5 D(5) G5
2. Lit - tle Su - zi's on the
2.
D5 A5 Em D/F♯
true. Don't bring her down. She's a lot like you. She'll be
G5 D
rich - er by far if her dreams come true. Lit - tle Su - zi's on the
Guitar solo
w/Rhy. Figs. 2 & 2A (both 2 times)
A(5) G5 D(5) G5 A5 G5
up.
P
sl.
P.M.
D(5) 1/2 G5 A(5)
A.H. (15ma) Full
A H. (15ma) Full
A.H. Full P
D(5)
A.H. (15ma) Full
G5
w/Rhy. Figs. 2 & 2A (both 1½ times only)
A.H pitches: F♯
F♯ Full
A5
H H P P
Full

Additional Lyrics

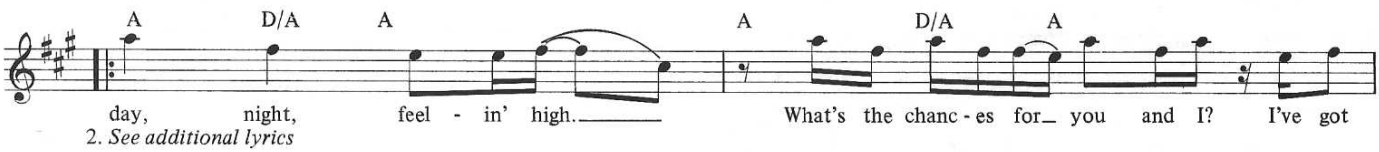
2. Little Suzi's on the up. Now suddenly it's not a game.
Ruby's glad she gave up, 'cause Suzi's plainly set on fame.
Little Suzi's on the up, casting couch appointments made.
Ruby's gonna hang around to make sure Suzi's okay. *(To Chorus)*

LOVE ME

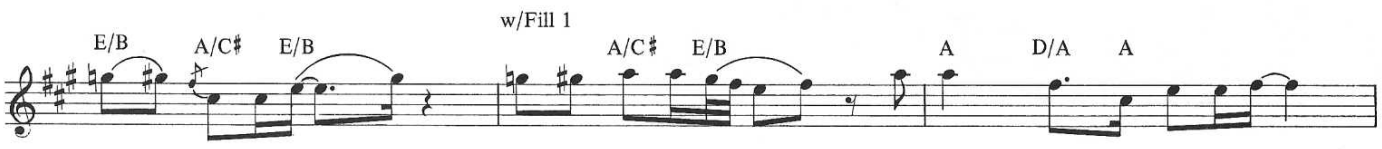
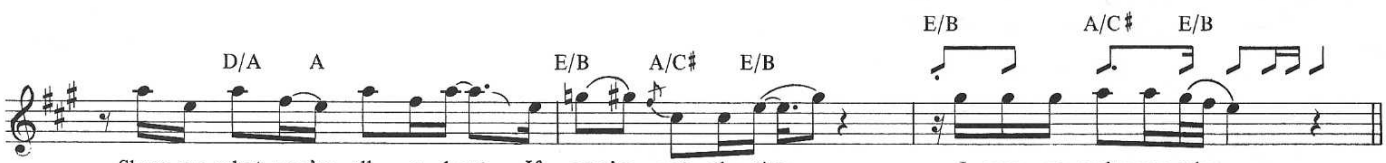
Words and Music by
Jeffrey Keith, Frank Hannon
and Brian Wheat



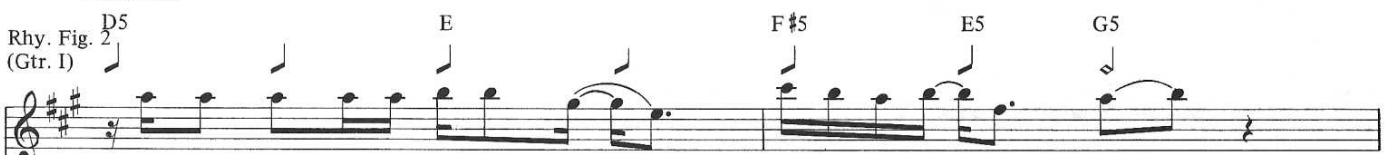
Moderate Rock ♩ = 92

1st, 2nd Verses
w/Rhy. Fig. 1

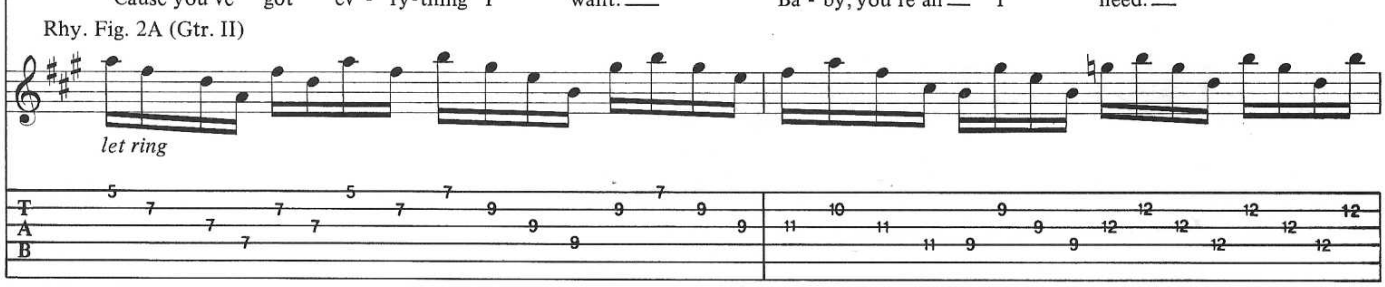
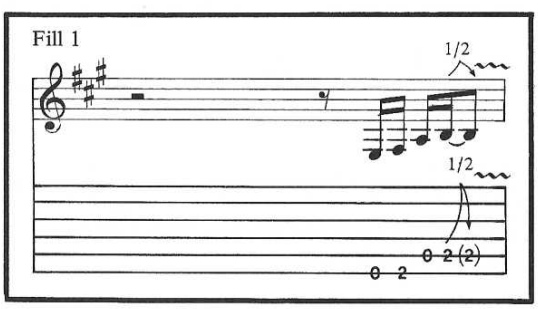
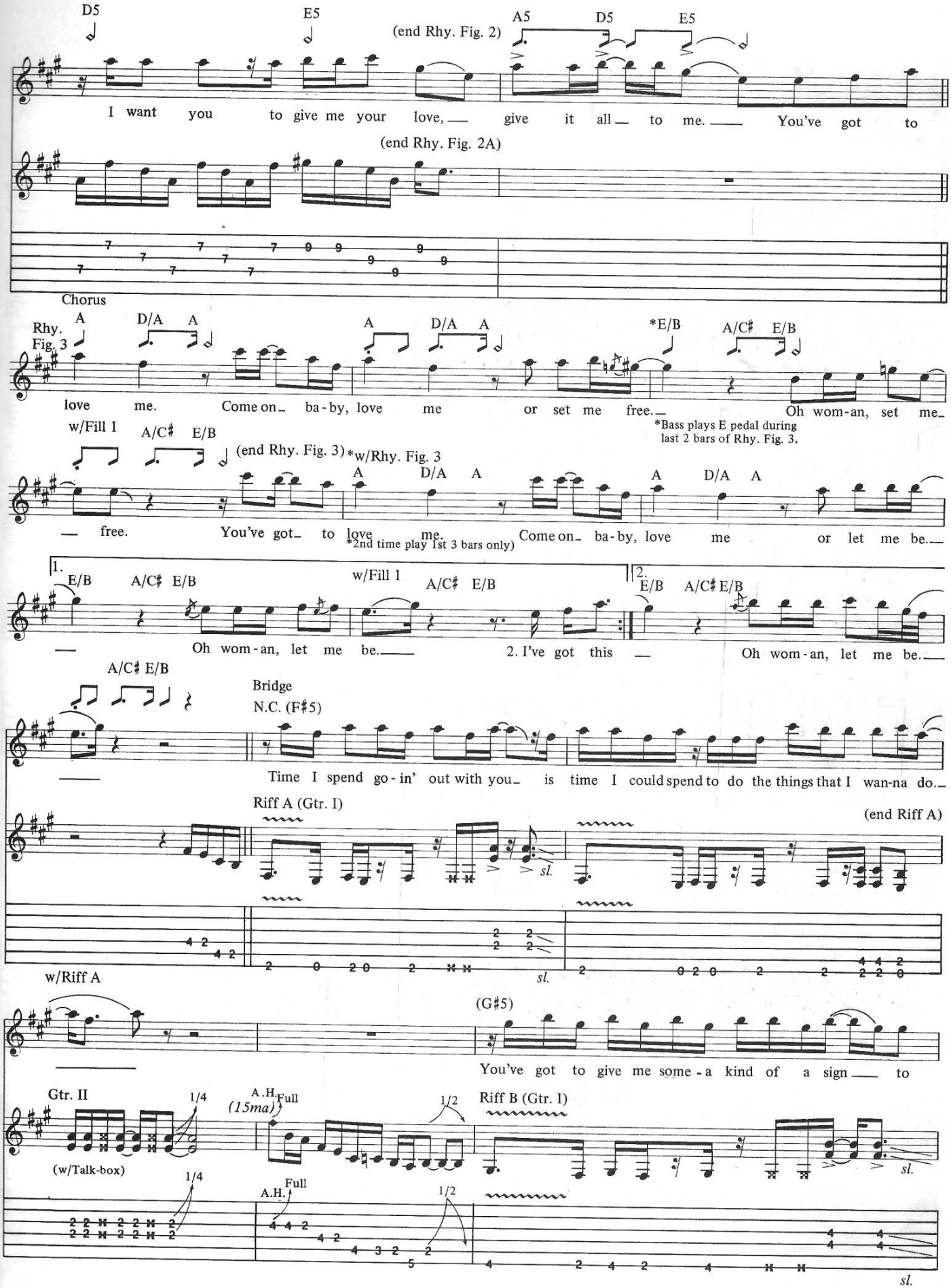


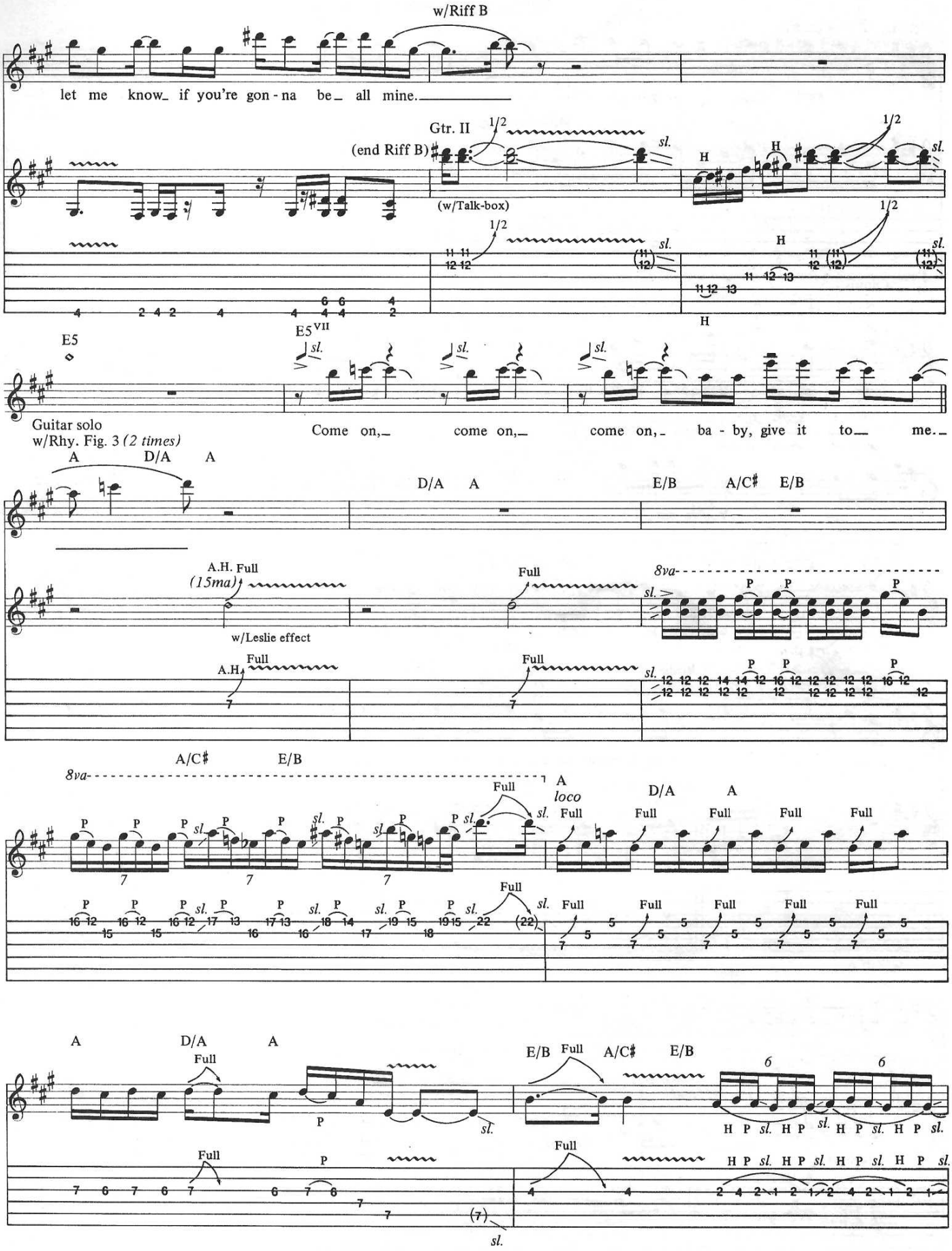
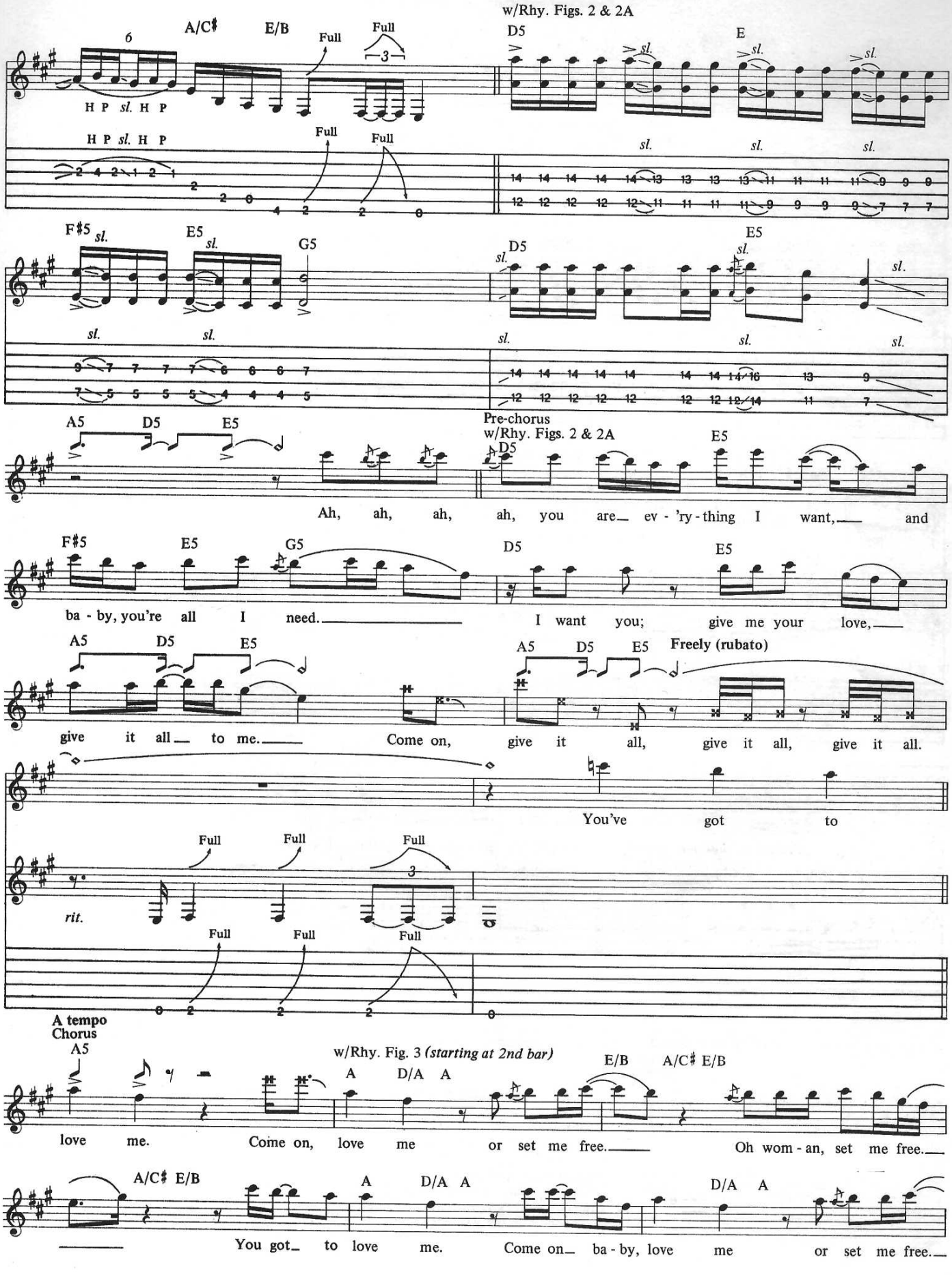
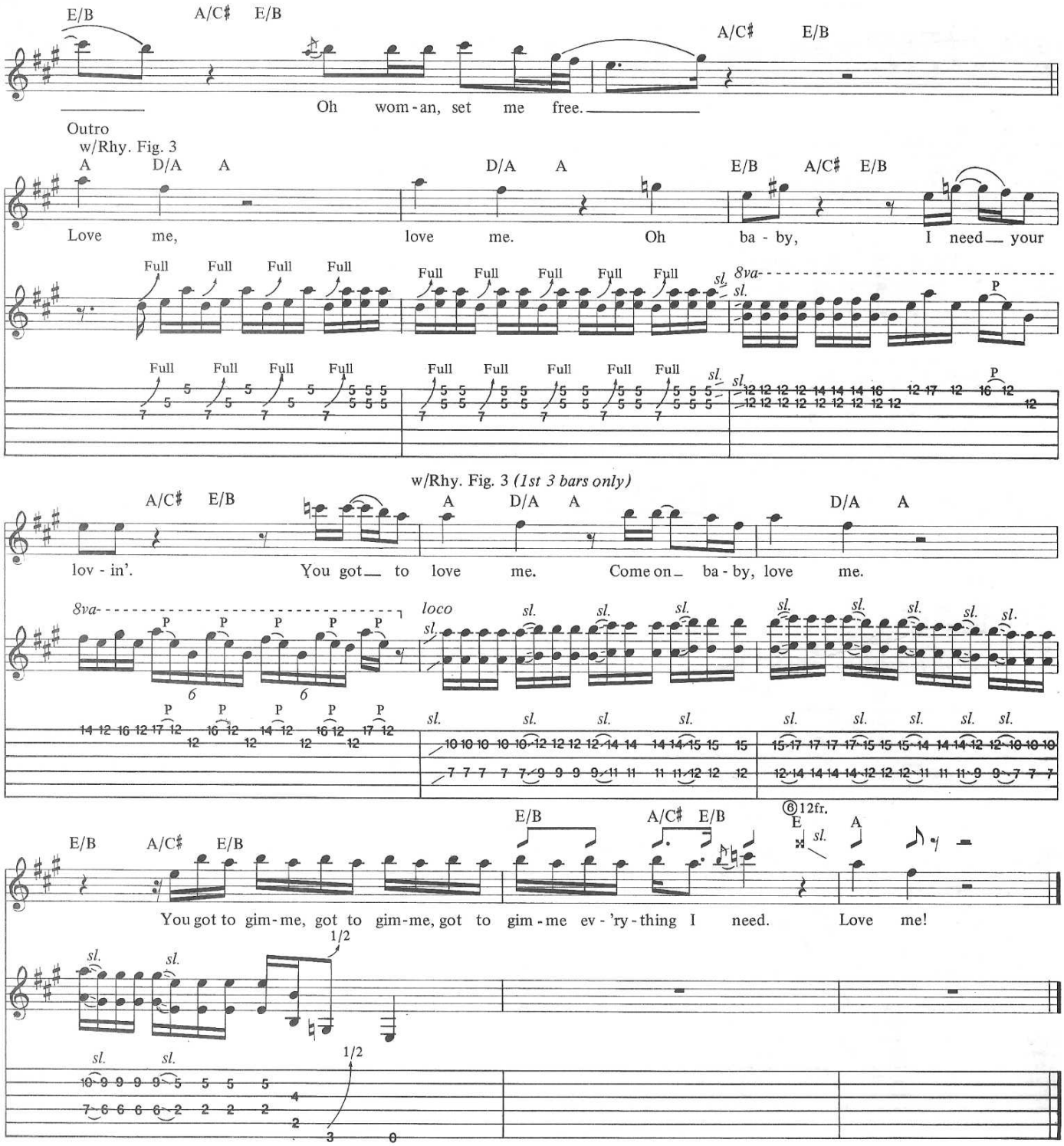
2. *See additional lyrics*



Pre-chorus

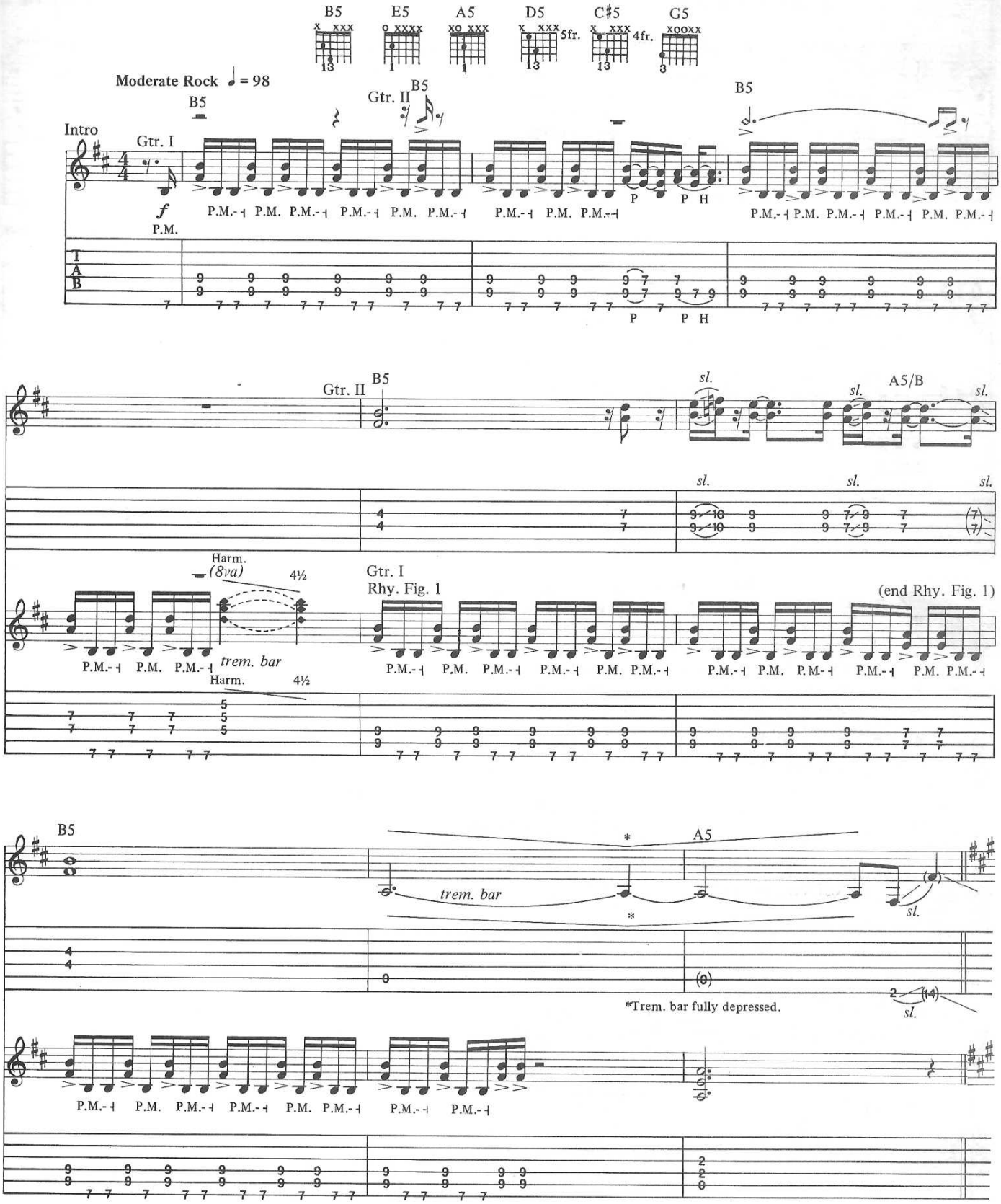
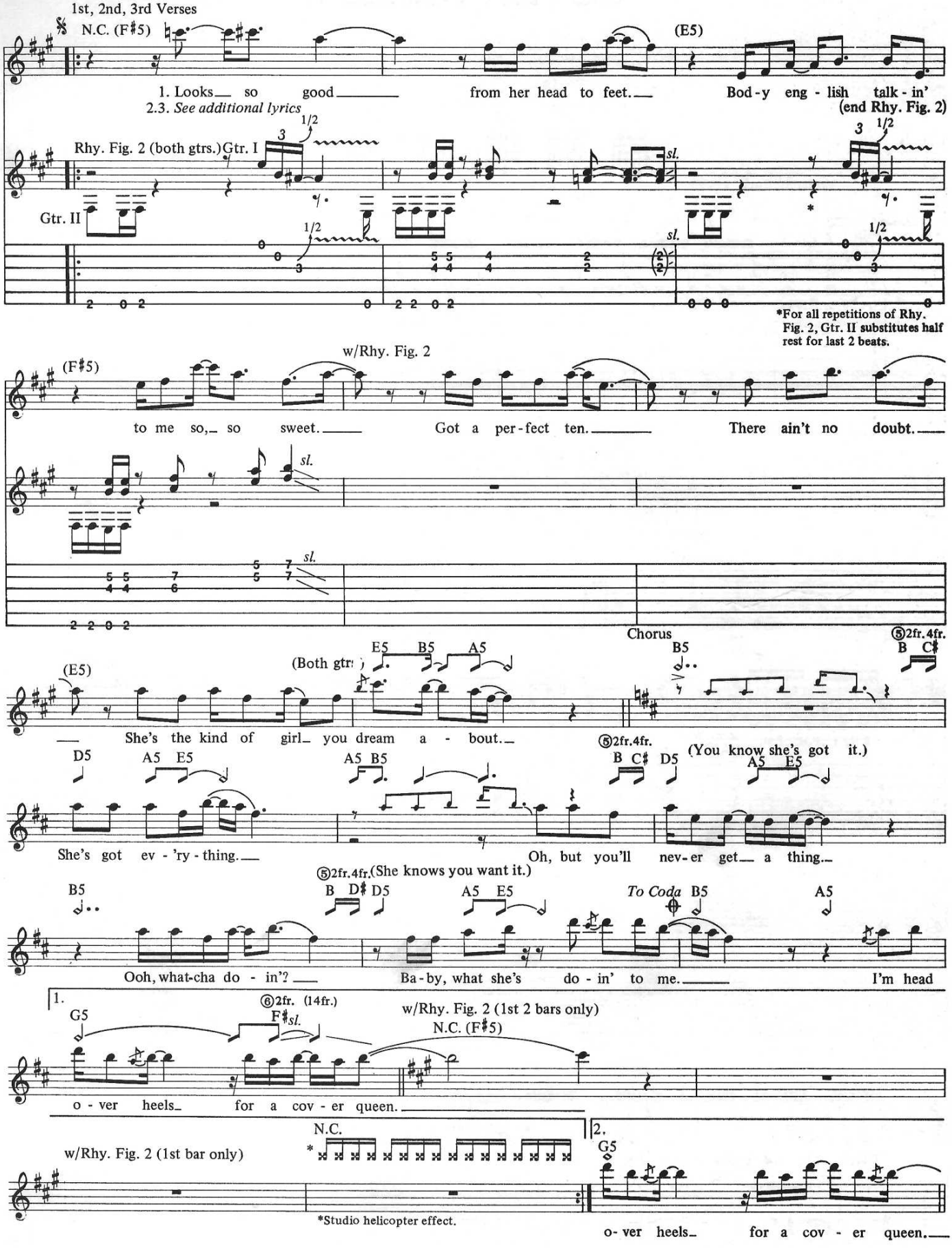
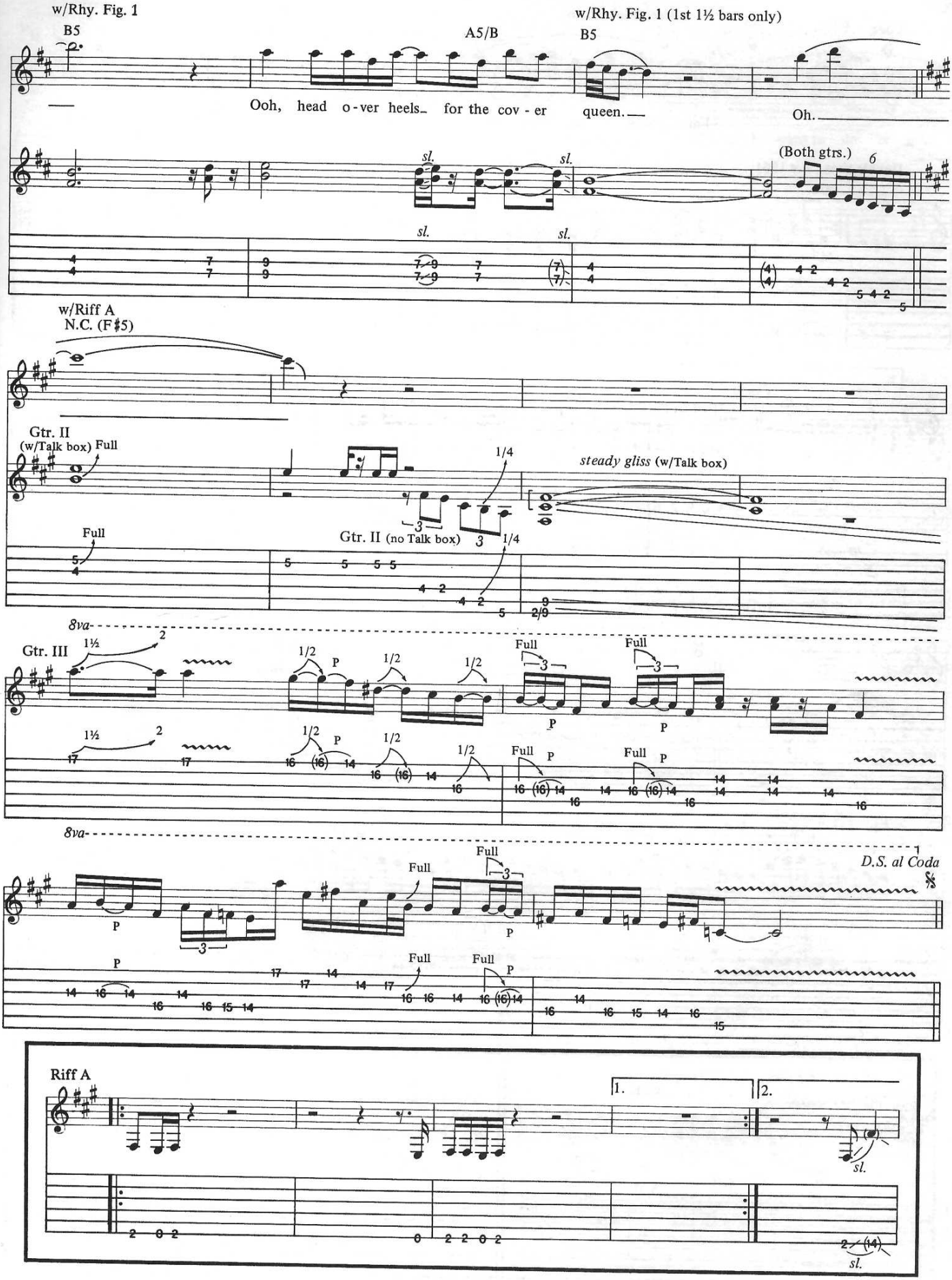




D5
E5
(end Rhy. Fig. 2)
A5
D5
E5
I want you to give me your love, give it all to me. You've got to
(end Rhy. Fig. 2A)
Chorus
Rhy. Fig. 3
A
D/A
A
A
D/A
A
*E/B
A/C♯
E/B
love me. Come on ba-by, love me or set me free. Oh wom-an, set me
*Bass plays E pedal during last 2 bars of Rhy. Fig. 3.
w/Fill 1
A/C♯
E/B
(end Rhy. Fig. 3)
*w/Rhy. Fig. 3
A
D/A
A
A
D/A
A
free. You've got to love me. Come on ba-by, love me or let me be.
*2nd time play 1st 3 bars only)
1.
E/B
A/C♯
E/B
w/Fill 1
A/C♯
E/B
Oh wom-an, let me be.
2.
E/B
A/C♯
E/B
2. I've got this
Oh wom-an, let me be.
A/C♯
E/B
Bridge
N.C. (F♯5)
Time I spend go-in' out with you is time I could spend to do the things that I wan-na do.
Riff A (Gtr. I)
(end Riff A)
sl.
sl.
w/Riff A
(G♯5)
You've got to give me some-a kind of a sign to
Gtr. II
(w/Talk-box)
1/4
A.H.
(15ma)
Full
1/2
Riff B (Gtr. I)
sl.
1/4
A.H.
Full
1/2
sl.

w/Riff B
let me know_ if you're gon - na be_ all mine._____
Gtr. II
(end Riff B)
1/2
sl.
H
(w/Talk-box)
E5
E5 VII
Guitar solo
w/Rhy. Fig. 3 (2 times)
Come on,_ come on,_ come on,_ ba - by, give it to_ me._
A
D/A
A
E/B
A/C♯
A.H. Full
(15ma)
w/Leslie effect
Full
8va
P
A/C♯
E/B
loco
D/A
A
E/B
Full
A/C♯
E/B
6
H P sl. H P sl. H P sl. H P sl.

w/Rhy. Figs. 2 & 2A
A/C♯ E/B
D5 E
H P sl. H P
Full
F♯5 E5 G5
sl.
Pre-chorus
w/Rhy. Figs. 2 & 2A
A5 D5 E5
Ah, ah, ah, ah, you are ev - 'ry - thing I want, and
ba - by, you're all I need. I want you; give me your love,
give it all to me. Come on, give it all, give it all, give it all.
Freely (rubato)
You've got to
rit.
A tempo
Chorus
w/Rhy. Fig. 3 (starting at 2nd bar)
A D/A A E/B A/C♯ E/B
love me. Come on, love me or set me free. Oh wom - an, set me free.
You got to love me. Come on ba - by, love me or set me free.

Additional Lyrics

2. I got this feelin' that I just can't help,
I wancha, baby, all to myself.
Do you got the time?
I wanna make you mine.
I'll be your only one and only love.
Come on baby, give it to me.
Yeah, oh, give it to me. *(To Pre-chorus)*

COVER QUEEN

Words and Music by
Jeff Keith, Frank Hannon

1st, 2nd, 3rd Verses
N.C. (F♯5)
(E5)
1. Looks so good from her head to feet. Bod-y eng-lish talk-in'
2.3. See additional lyrics
(end Rhy. Fig. 2)
Rhy. Fig. 2 (both gtrs.) Gtr. I
Gtr. II
*For all repetitions of Rhy. Fig. 2, Gtr. II substitutes half rest for last 2 beats.
w/Rhy. Fig. 2
(F♯5)
to me so, so sweet. Got a per-fect ten. There ain't no doubt.
Chorus
(E5)
(Both gtrs.)
E5 B5 A5
B5
⑤2fr.4fr.
B C♯
She's the kind of girl you dream a-bout.
D5 A5 E5
A5 B5
⑤2fr.4fr.
B C♯ D5
(You know she's got it.)
A5 E5
She's got ev-'ry-thing.
Oh, but you'll nev-er get a thing.
⑤2fr.4fr.(She knows you want it.)
B D♯ D5
A5 E5
To Coda
B5
A5
Ooh, what-cha do-in'?
Ba-by, what she's do-in' to me.
I'm head
1.
⑥2fr. (14fr.)
G5
F♯sl.
w/Rhy. Fig. 2 (1st 2 bars only)
N.C. (F♯5)
o-ver heels for a cov-er queen.
N.C.
w/Rhy. Fig. 2 (1st bar only)
*Studio helicopter effect.
2.
G5
o-ver heels for a cov-er queen.

w/Rhy. Fig. 1
B5
A5/B
w/Rhy. Fig. 1 (1st 1½ bars only)
B5
Ooh, head o-ver heels for the cov-er queen.
Oh.
sl.
sl.
(Both gtrs.)
6
w/Riff A
N.C. (F♯5)
Gtr. II
(w/Talk box) Full
1/4
steady gliss (w/Talk box)
Full
Gtr. II (no Talk box)
1/4
8va
Gtr. III
1½
2
1/2
P
Full
8va
D.S. al Coda
Riff A
1.
2.
sl.

Coda B5 A5 Free time (rubato) G5 sl.

I'm head o - ver heels, head o - ver heels for that cov-er queen.

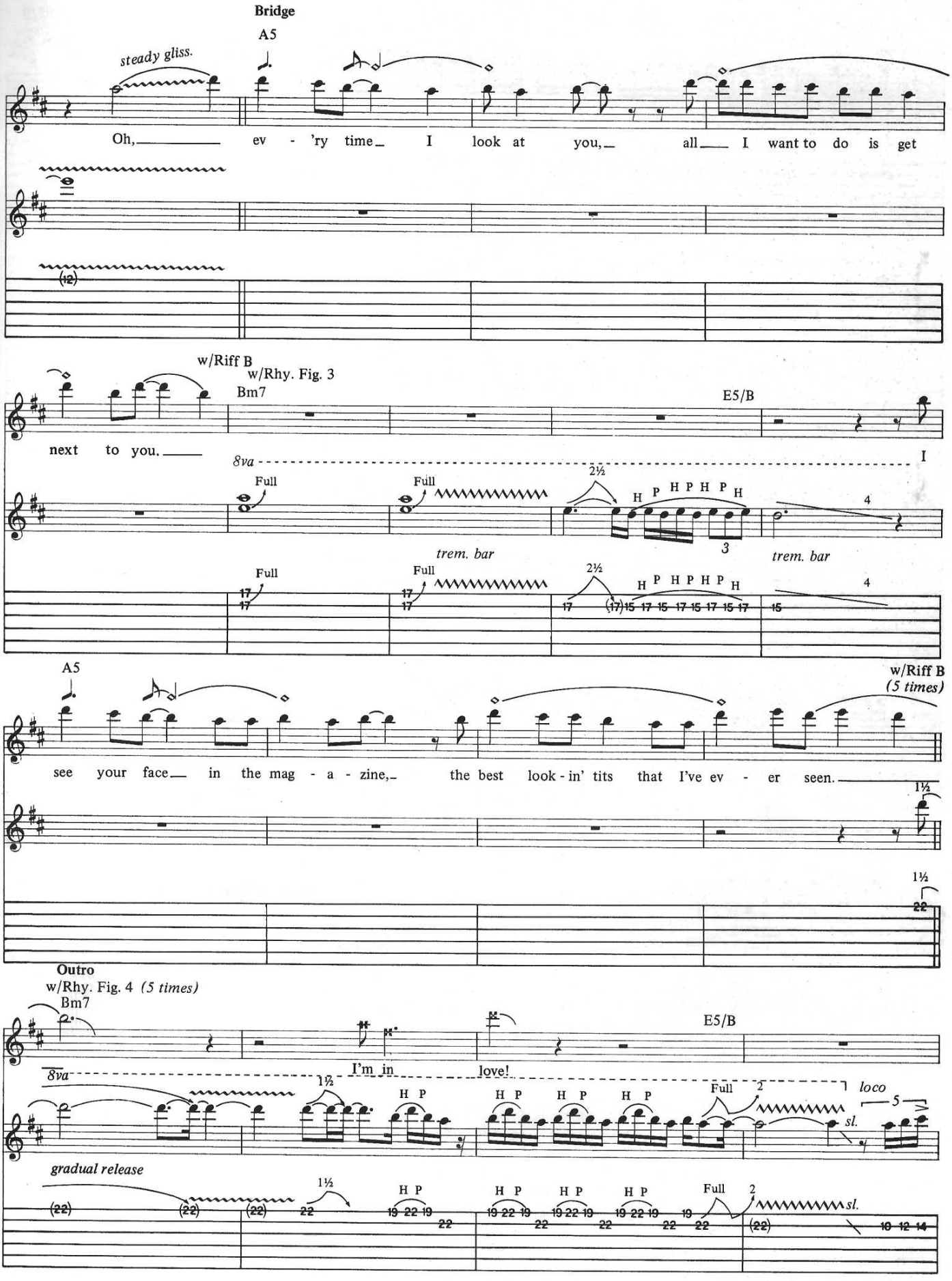
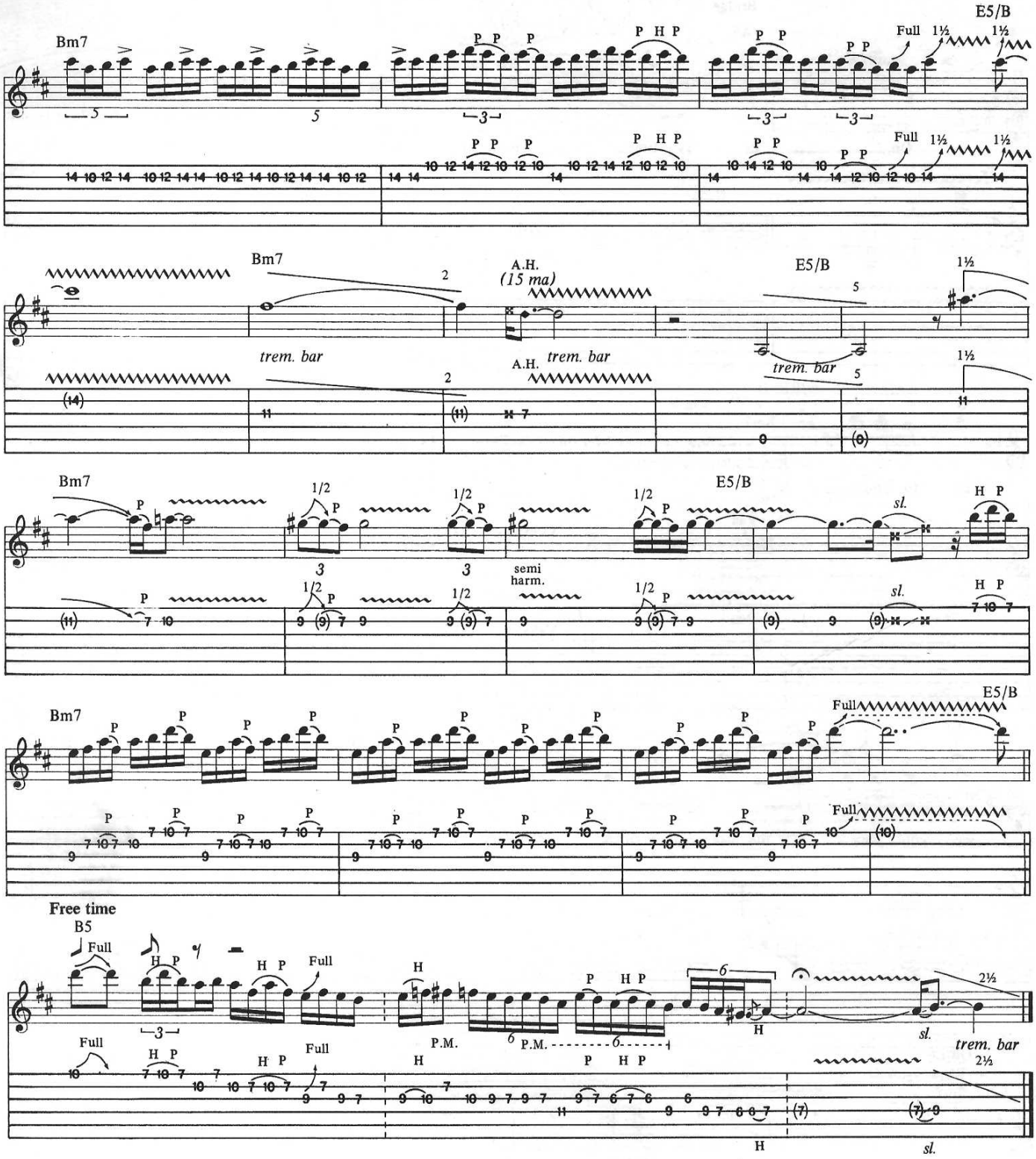
Double time (♩ = 196) Bm7 B5 Bm7 E5/B B5 1.

2. pick slide (Riff B) Bm7 E5/B (end Riff B) 1.

2. Guitar solo II w/Riff B (2 times) w/Rhy. Fig. 3 Lead gtr. Bm7 Full E5/B A.H (15ma) P A.H sl.

w/Rhy. Fig. 4 Bm7 E5/B Full

Rhy. Fig. 3 sl.

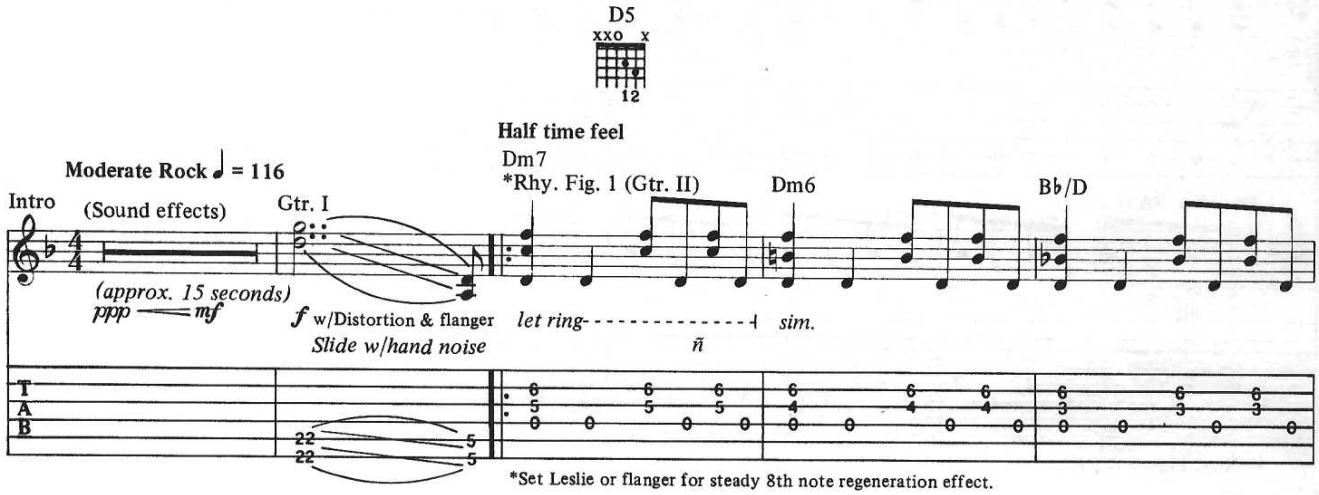
Rhy. Fig. 4 1/2 sl.

Bridge
A5
steady gliss.
Oh, ev - 'ry time I look at you, all I want to do is get
(12)
w/Riff B
w/Rhy. Fig. 3
Bm7
E5/B
next to you.
8va
I
Full
Full
2½
H P H P H P H
3
4
trem. bar
trem. bar
Full
Full
2½
H P H P H P H
A5
w/Riff B
(5 times)
see your face in the mag - a - zine, the best look - in' tits that I've ev - er seen.
1½
1½
22
Outro
w/Rhy. Fig. 4 (5 times)
Bm7
E5/B
8va
I'm in love!
1½
H P
Full
2
loco
5
sl.
gradual release
(22)
22
19 22 19
sl.
18 12 14

Additional Lyrics

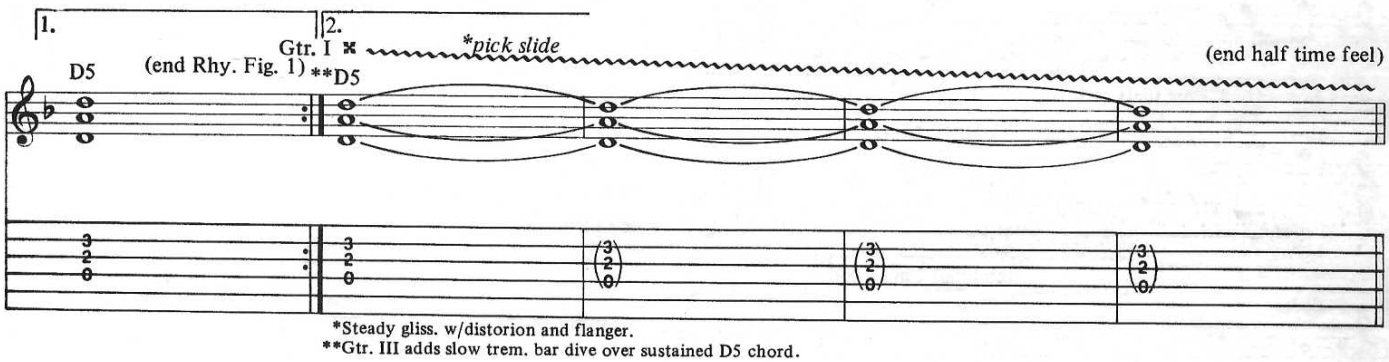
2. Dressed to kill, this ain't no game.
Takin' care of business leads a life of fame.
And everywhere she goes, she's the talk, she's the talk of the town.
She keeps it clean but still gets around. *(To Chorus)*

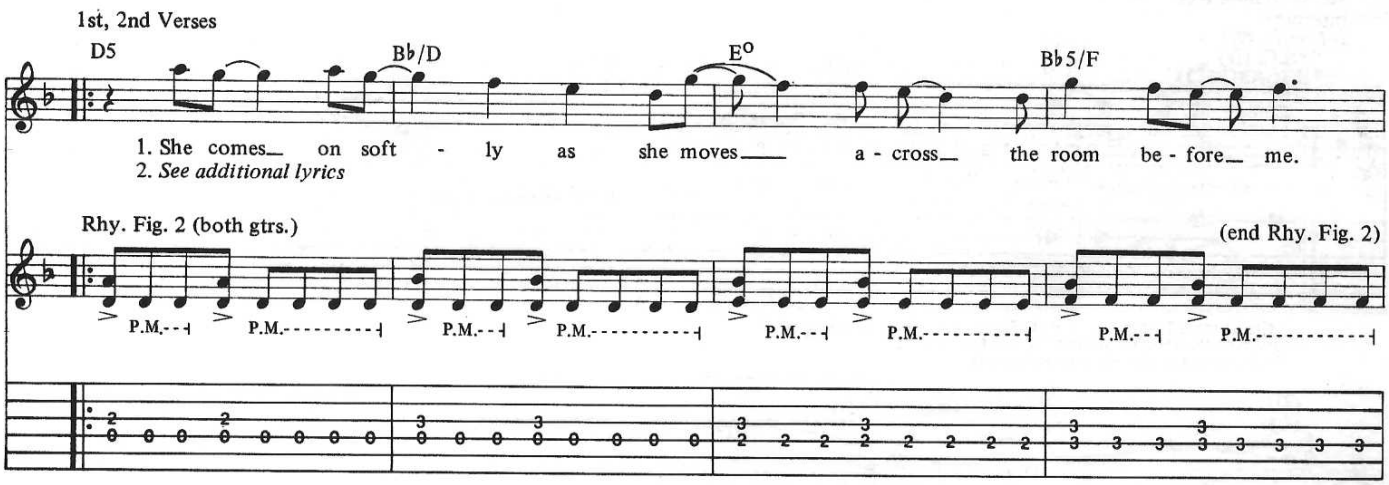
3. Hey, cover queen, you know the time will come
When you'll no longer be the one.
'Cause a brand-new smile and a brand new face
Will come along to take your place. *(To Chorus)*

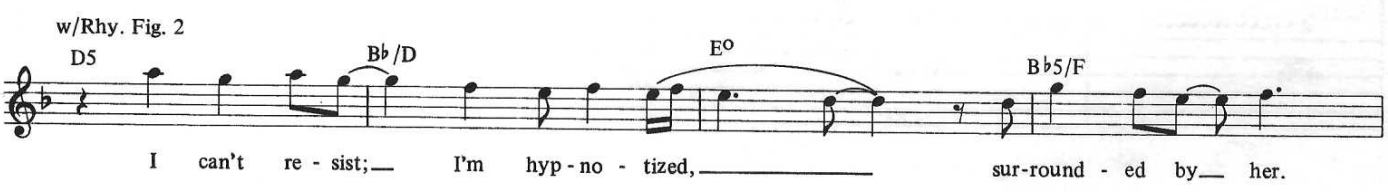
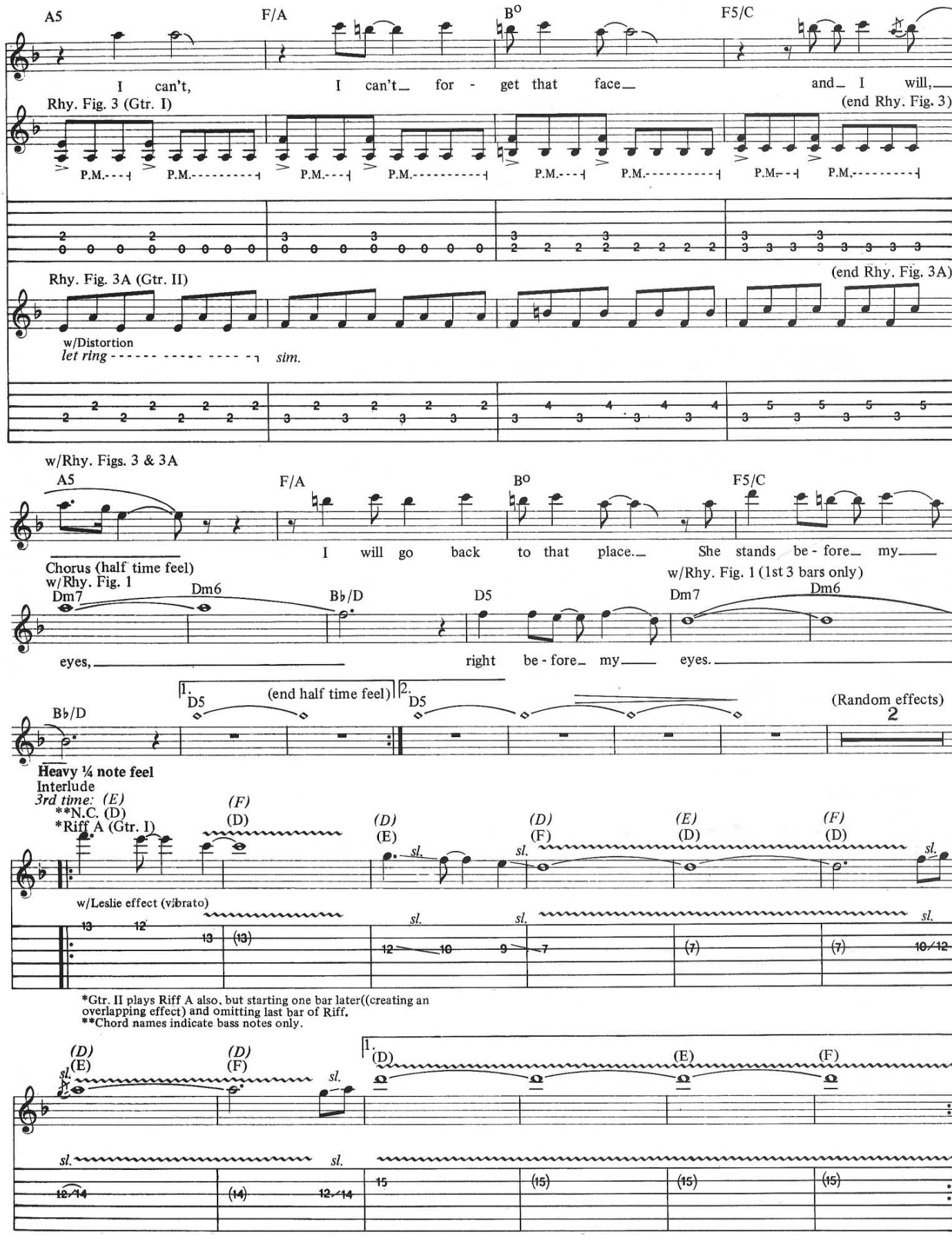
BEFORE MY EYES

Words and Music by
Jeffrey Keith, Tommy Skeoch,
Frank Hannon and Troy Luccketta

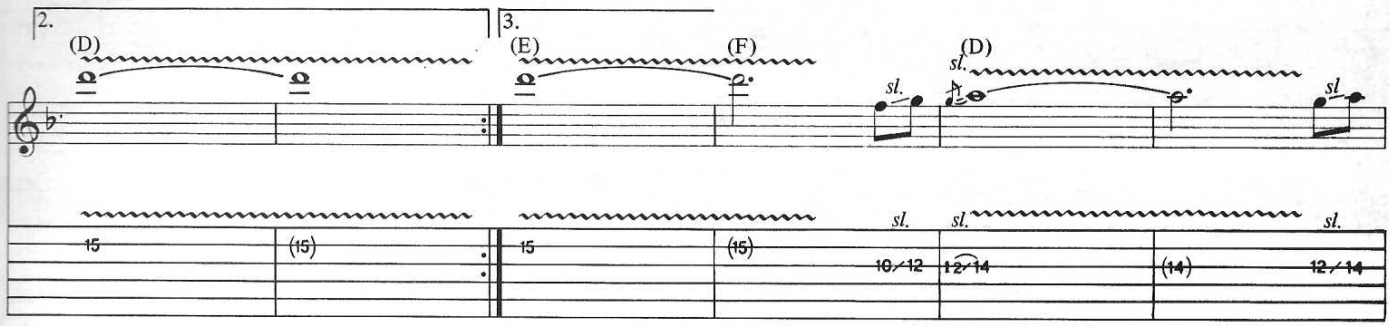


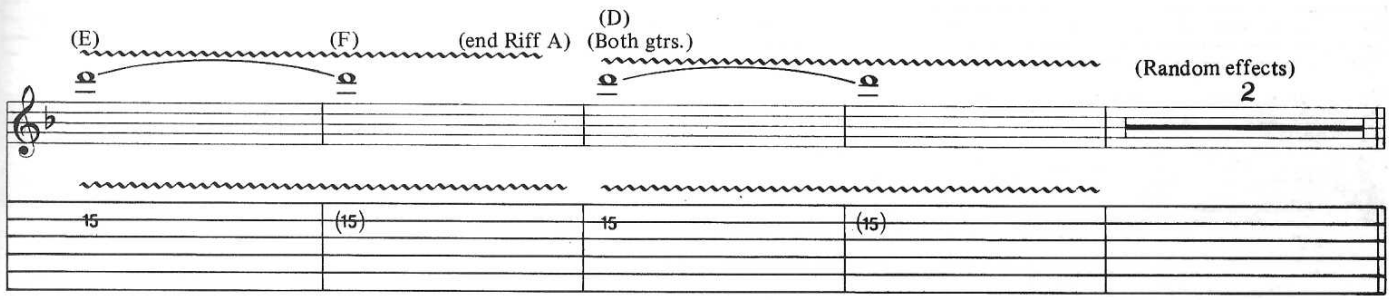


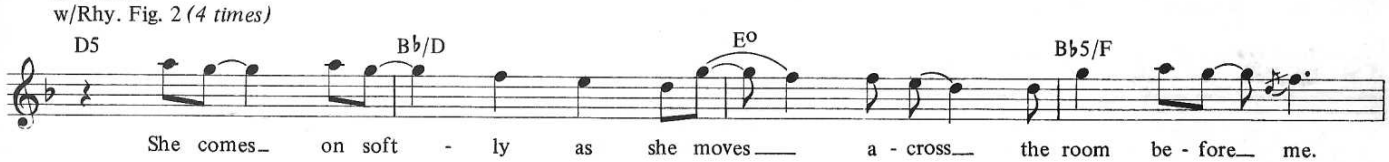
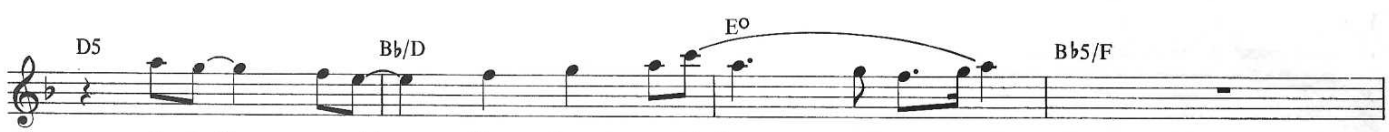


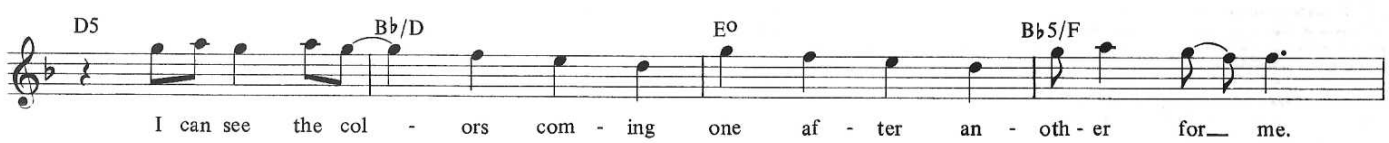


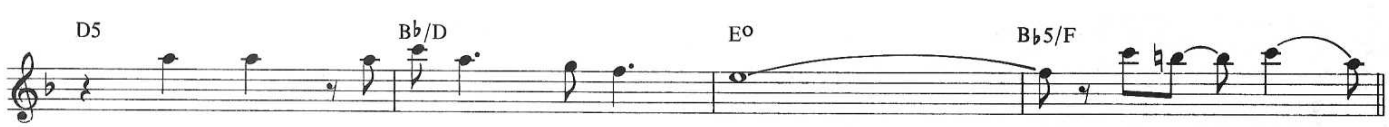
A5
F/A
B°
F5/C
I can't, I can't_ for - get that face_ and_ I will,_
Rhy. Fig. 3 (Gtr. I)
(end Rhy. Fig. 3)
P.M.
Rhy. Fig. 3A (Gtr. II)
(end Rhy. Fig. 3A)
w/Distortion
let ring
sim.
w/Rhy. Figs. 3 & 3A
I will go back to that place._ She stands be - fore_ my_
Chorus (half time feel)
w/Rhy. Fig. 1
Dm7
Dm6
B♭/D
D5
w/Rhy. Fig. 1 (1st 3 bars only)
eyes, right be - fore_ my_ eyes.
1.
2.
(end half time feel)
(Random effects)
Heavy ¼ note feel
Interlude
3rd time: (E)
**N.C. (D)
*Riff A (Gtr. I)
(F)
(D)
(E)
sl.
w/Leslie effect (vibrato)
*Gtr. II plays Riff A also, but starting one bar later((creating an overlapping effect) and omitting last bar of Riff.
**Chord names indicate bass notes only.

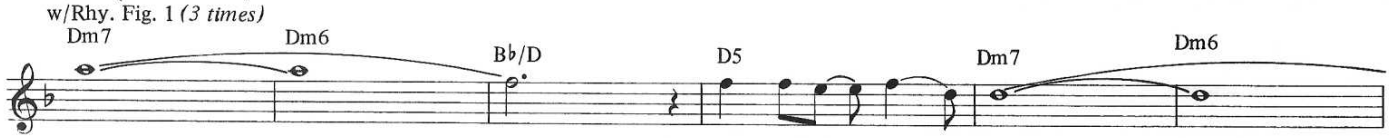
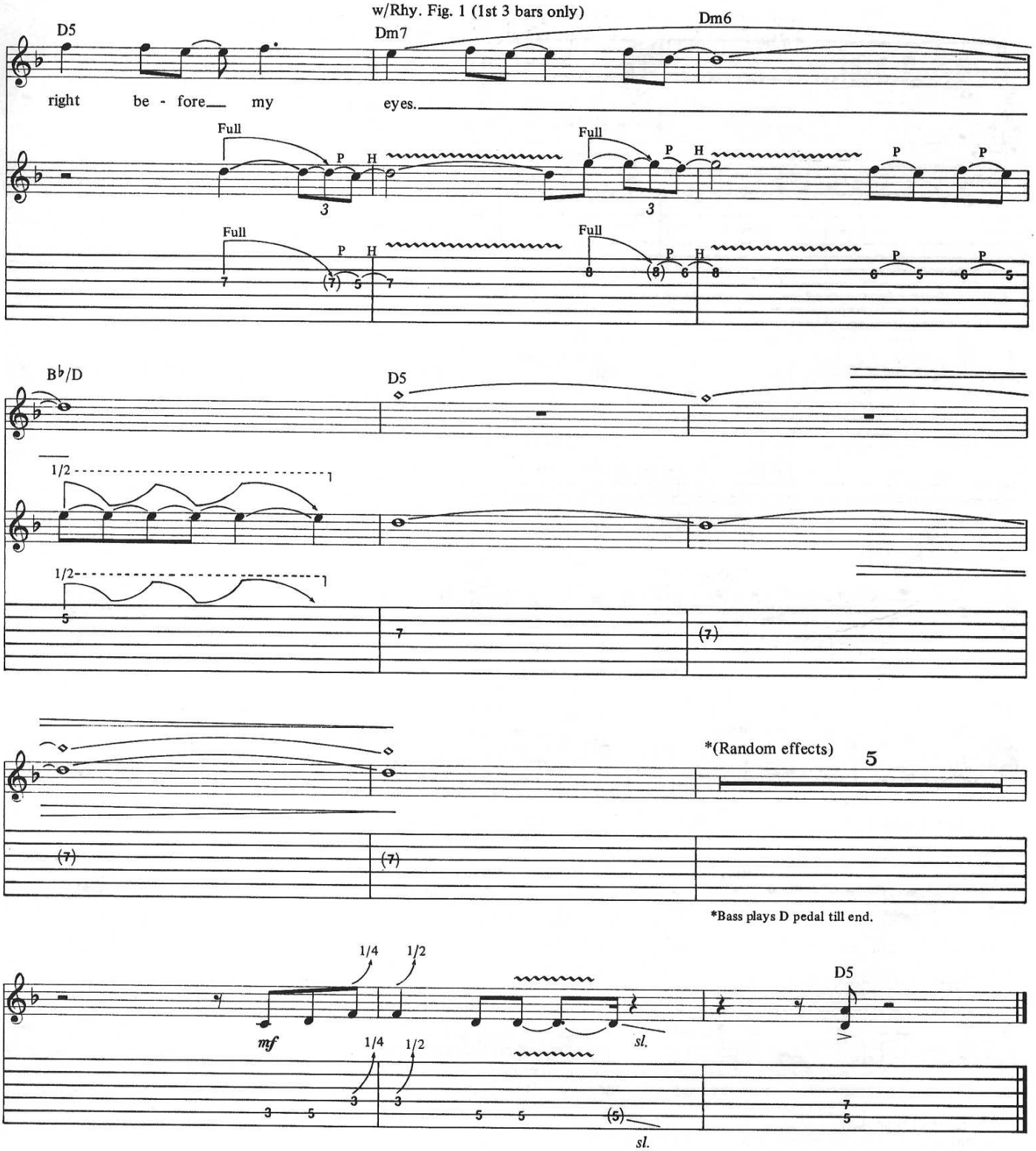




3rd Verse
w/Rhy. Fig. 2 *(4 times)*







Chorus (half time feel)
w/Rhy. Fig. 1 *(3 times)*

Additional Lyrics

2. I can see the colors coming one after another for me.
I hear the words and feel the sounds going 'round in my head.
But I know there's something out there. Please tell me,
Is this reality right before my eyes? *(To Chorus)*

EZ COME EZ GO

CUMIN' ATCHA LIVE

GETTIN' BETTER

2 LATE 4 LOVE

ROCK ME TO THE TOP

WE'RE NO GOOD TOGETHER

MODERN DAY COWBOY

CHANGES

LITTLE SUZI

LOVE ME

COVER QUEEN

BEFORE MY EYES

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